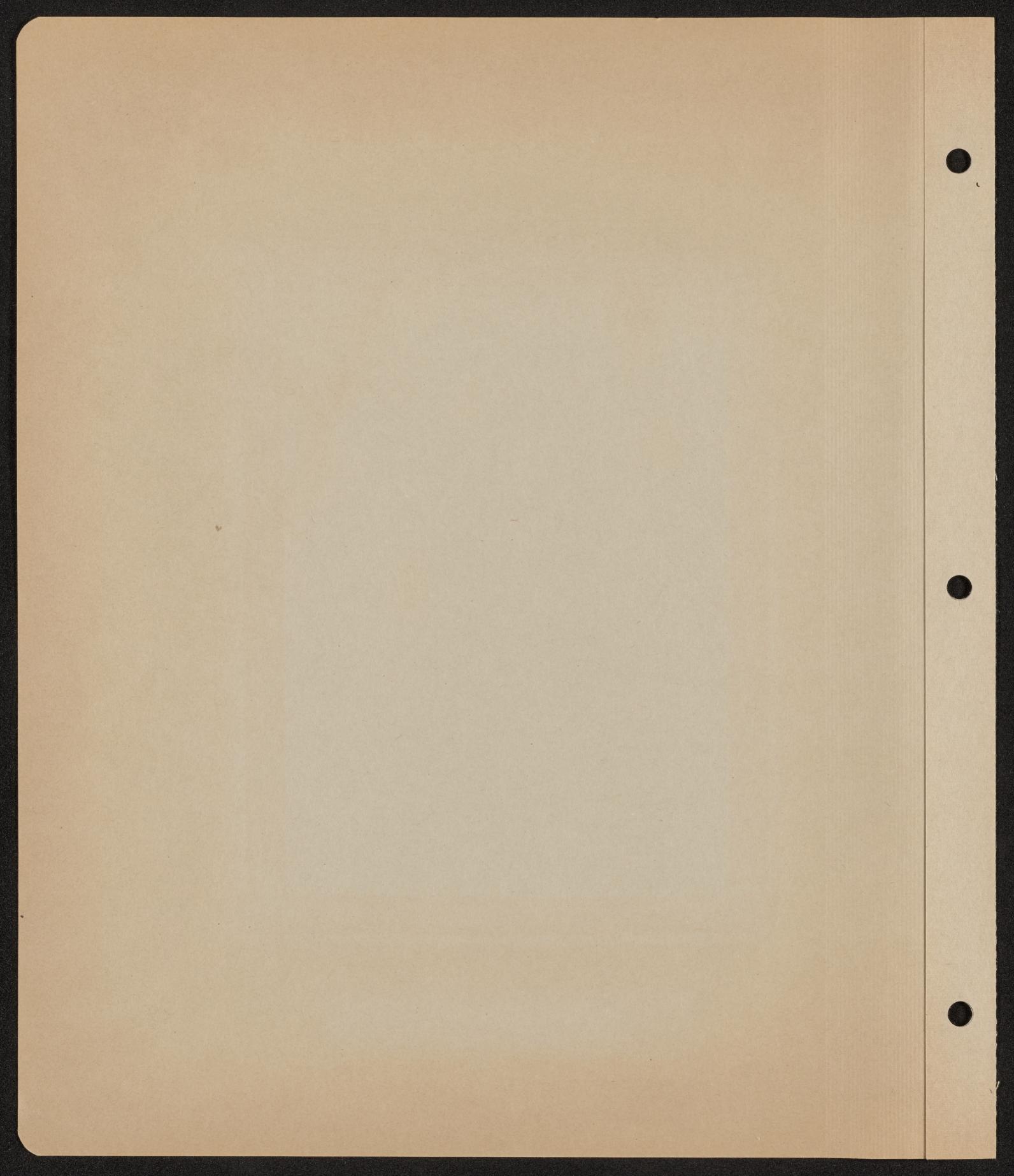


johann gottlieb rost 17??- 186?



LITTLE IS KNOWN ABOUT JOHANN GOTTLIEB ROST, OTHER THAN THE FACT THAT HE WAS A GERMAN PAINTER, DESIGNER, AND WOOD ENGRAVER. THE PHOTO ABOVE IS OF "THE LIFE OF A MUSKETEER," PAINTED BY JOHANN IN 1812. THIS PAINTING IS IN THE WOOD—MERE ART GALLERY IN PHILADELPHIA.



THE ROST FAMILY

GENERATIONS OF ARTISTS

ARTISTS IN THE ROST FAMILY CAN BE TRACED BACK AS FAR AS THE 18TH CENTURY. JOHANN GOTTLIEB ROST WAS A PAINTER, DESIGNER, AND WOOD ENGRAVER BORN IN GERMANY AT THE END OF THE 18TH CENTURY. HE DIED IN THAT COUNTRY AFTER 1860.

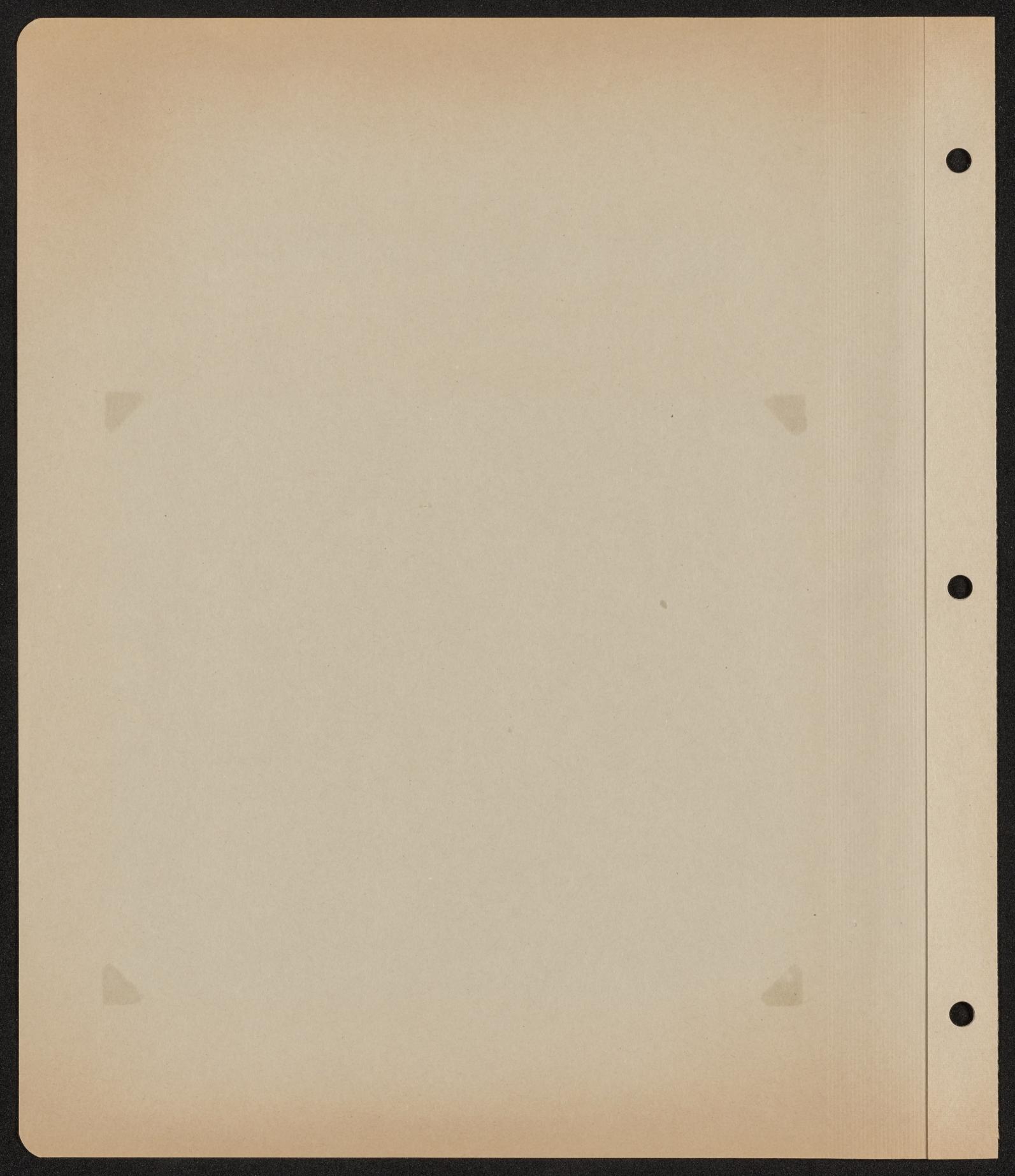
JOHANN G. ROST HAD A SON, CHRISTIAN WILHELM ROST, BORN IN LAHR, GERMANY IN 1824. LIKE HIS FATHER, CHRISTIAN WAS AN ENGRAVER AND, AFTER COMING TO THE UNITED STATES IN THE LATE 19TH CENTURY, HE BECAME AN ENGRAVER FOR THE AMERICAN BANK NOTE COMPANY MAKING STAMPS AND PAPER MONEY. HE WAS ALSO AN EXCELLENT LANDSCAPE DRAFTSMAN. HE DIED IN MOUNT VERNON, NEW YORK IN 1905.

FOLLOWING IN CHRISTIAN'S FOOTSTEPS WERE HIS SON, ERNEST C., AND DAUGHTER, MINNA J. MINNA DIED AT AGE 27 AFTER A HORSE FALL. HOWEVER, SHE HAD BECOME AN ACCOMPLISHED ARTIST BY THAT TIME.

ERNEST C. ROST WAS BORN IN MOUNT VERNON, NEW YORK IN 1867.
AN ADVENTURER AS WELL AS AN ARTIST, HE SPENT MANY YEARS TRAVELLING THROUGHOUT THE WORLD STUDYING VOLCANOES AND CACTUS, ALONG
WITH PAINTING. AT HIS DEATH IN 1940, HE RANKED AMONG LEADING
AMERICAN ARTISTS OF HIS TIME.

MILES E. ROST WAS THE SON OF ERNEST ROST. HE WAS BORN IN 1892, TRAVELLED WITH HIS FATHER FOR MOST OF HIS YOUNG LIFE AND EVENT-UALLY SETTLED IN SOUTHERN CALIFORNIA WITH HIS WIFE, MILDRED. IN THE LATE THIRTIES THEY ESTABLISHED A HOME AND STUDIO IN NORTH CARLSBAD.

MILES WAS AN OUTSTANDING ARTIST KNOWN BEST FOR HIS PERFECTION IN A PEN ETCHING TECHNIQUE, A METICULOUS PROCESS USING A FINE POINT PEN DIPPED IN BLACK INK (OR COLORED INKS). WITH THIS PROCESS HE COMPLETED ONE HUNDRED DRAWINGS OF NORTH AMERICAN FISH. HE DIED IN OCEANSIDE, CALIFORNIA IN 1961.



The Woodmere Art Gallery



Founded by Charles K. Smith

MR. HARRY E. SPROGELL, Chairman
DR. WILLIAM J. COVERLEY-SMITH, President
MRS. LLOYD VAN SCIVER, Vice-President

MR. FREDERICK G. ROGERS, Treasurer MISS EDITH EMERSON, Curator MRS. SAMUEL DISSTON, Secretary

9201 Germantown Avenue, Philadelphia, Pa. 19118

April 6th

Mr. Miles Ernest Rost 2037 grandview Carlsbad, Cal.

Ore you by any chance, a francison

of the artist John by any chance, a francison

of the artist John by any chance, a francison

of the artist John by any chance, a francison

of the artist John by and deed about 1860?

We have a Swall highly finished

painting by him in our collection called

"The life, of a Musketeer" and I would be glad

"The life, of a Musketeer" and I would be glad

"The life, of a Musketeer" and I would be glad

"The life, of a Musketeer" and I would be glad

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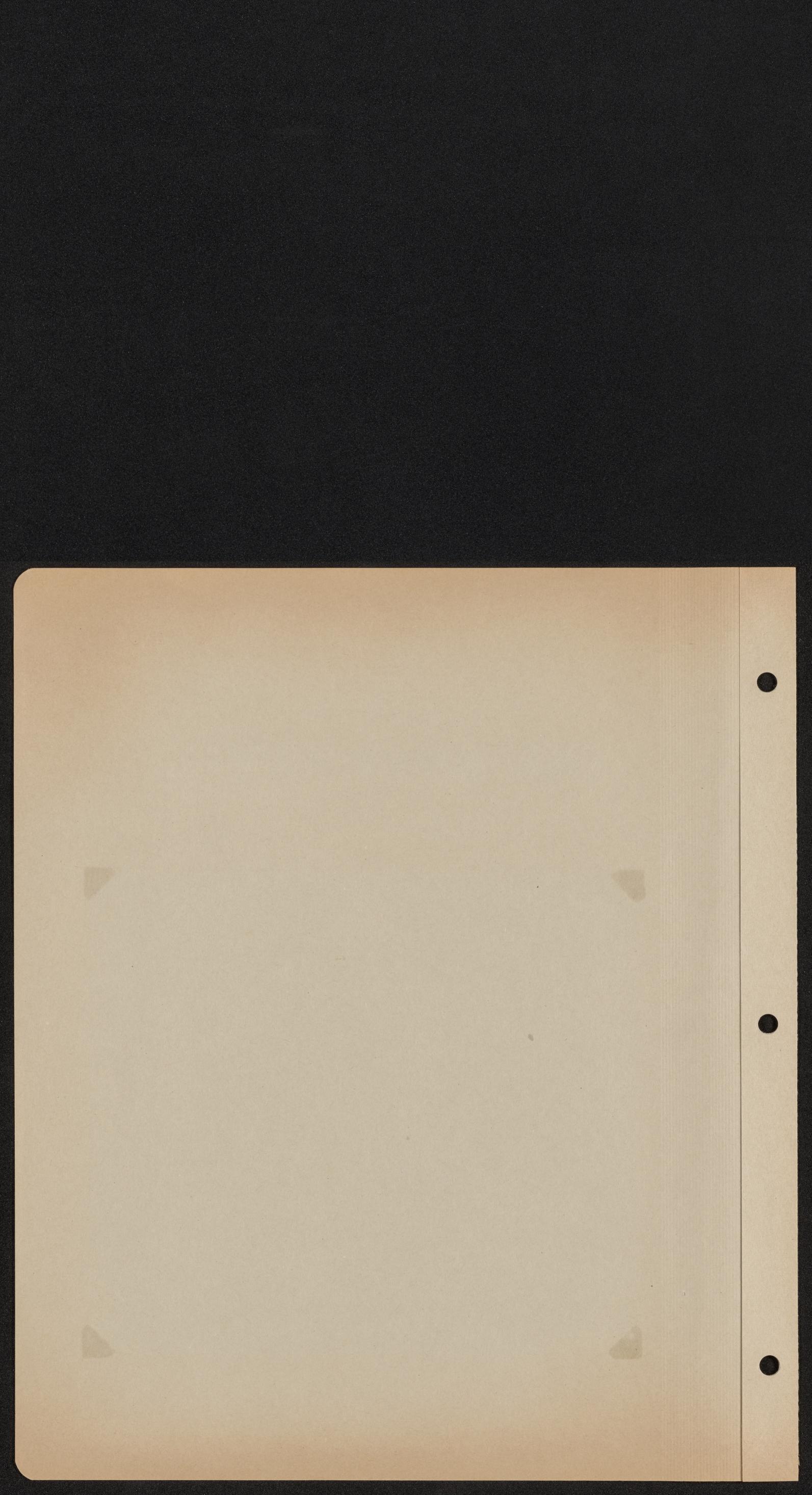
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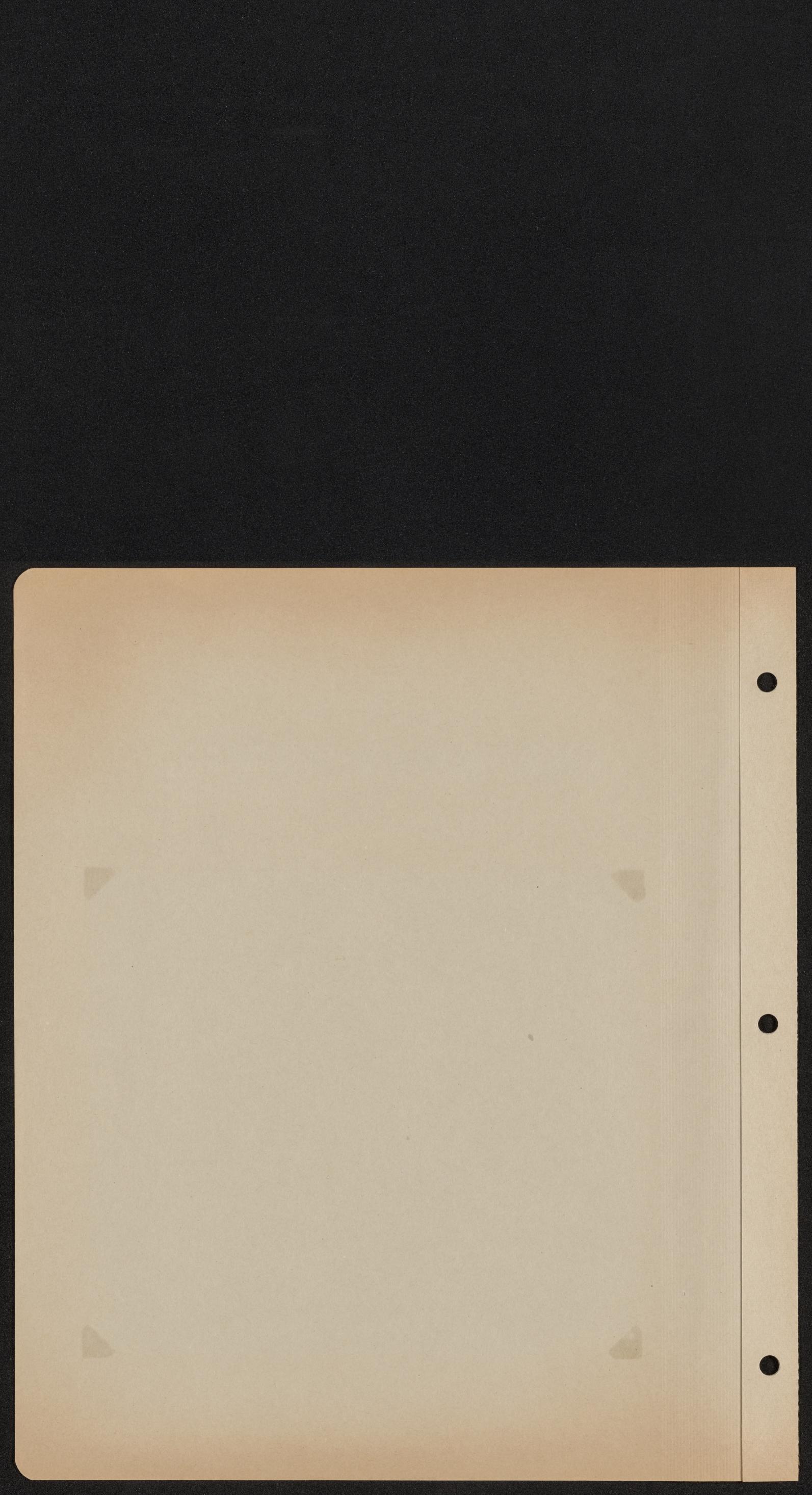
June 4th

Dear Mrs. Rost,

Thank you very much for the bookplate drawn by your hurband and the newspaper clipping Showing his original sketch. It is nice to see your image also and the trees your image also and the trees remind me of those I saw in Mexico senind me of those I saw in Mexico to years ago. I have hever been to California the I have many relative and friends there.

The information I have about Johann Gottlieb Rost was culled from the Thieme hexilton Vol. 29 p. 80. He was boun in Expirat in the 18th cent. and died about 1860 in Magdeburg. In 1807 he was a pupil of Christian August Günther was a pupil of Christian August Günther in Bresden. (The name helped me to the Connection — apparently the named his son for his teachers) He has 2 paintings in the K. Triedrich Mus. in Magdeburg.

References to him are to be found in







Founded by Charles K. Smith

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9201 Germantown Avenue, Philadelphia, Pa. 19118

Ref.

Magler - Kunstlerley, Vol. 13. 1843 Kunstolatt - Schorus 1820 p. 373 Kunst. Ausstellung Bildnismin am nieder Sächs priv. Bes. Geo. Kestner Hannover 1918 Jesamt-Bildnis Kat. ? Ost-falen I Heft 3 1934 II " 4 - p. 3 Mitteel d. Direktion d. K. F. Mus. I have not looked all there up, and au not sure they are available, in our libraries here. Maybee the Germanic Mus. at Harvard University has them.

Our painting is called

"The life, of a Musketeer"

No. 162. Oil ptq. 10"h. x 8"w.

Signed G. Rost

date obscure looks like 1812 The photographer has mailed you a print.

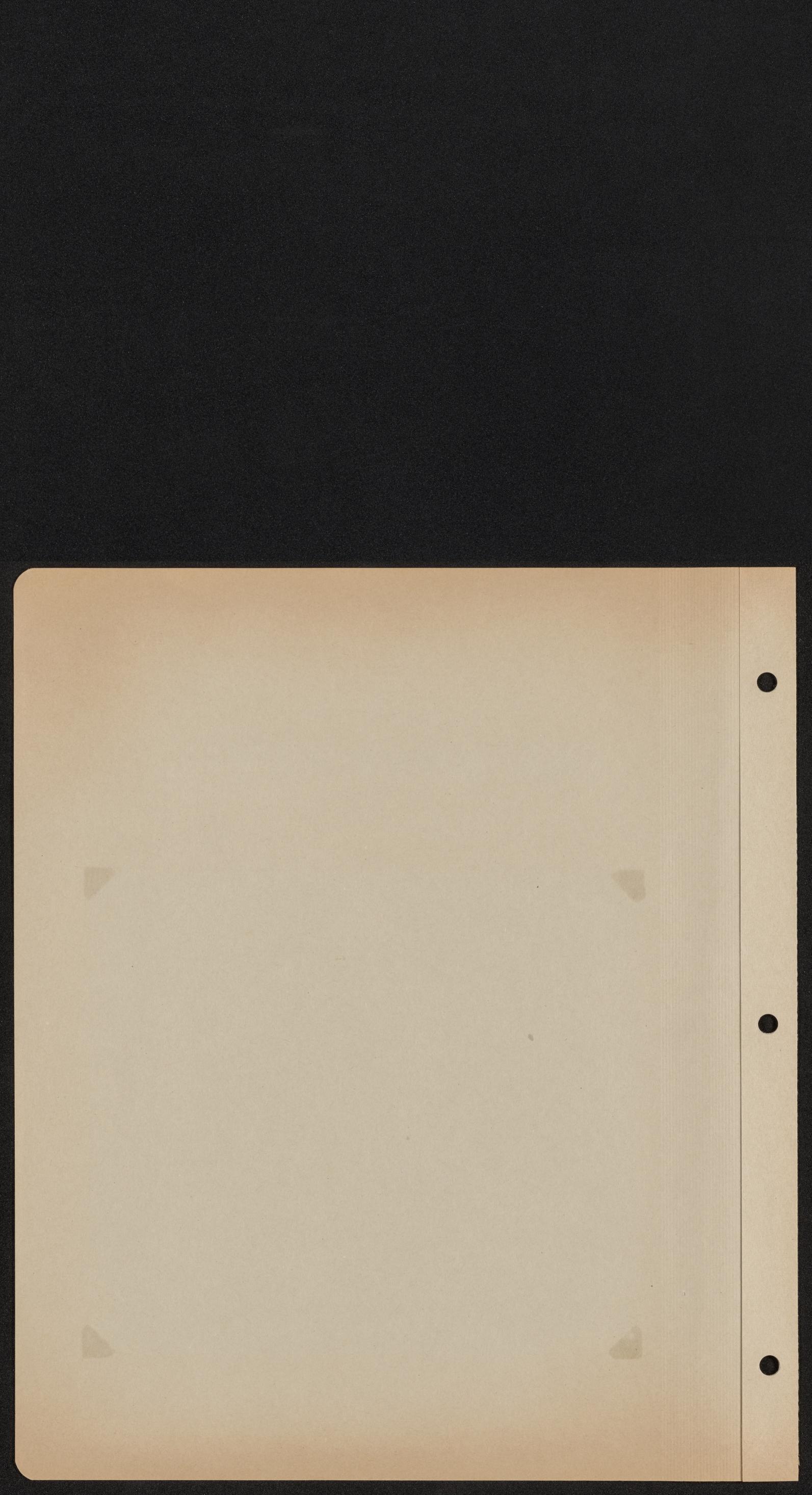
The photographer has mailed you a print.

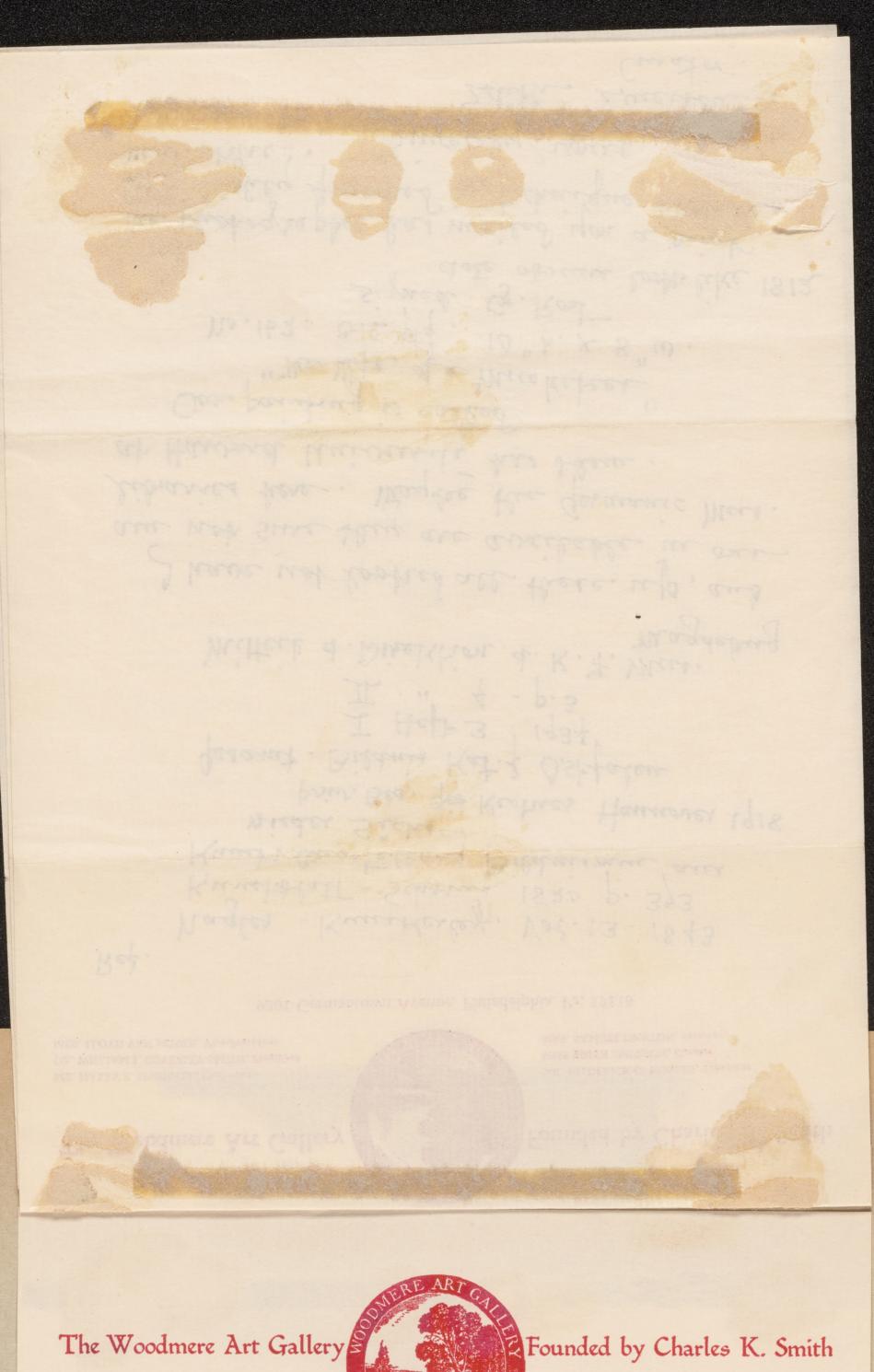
This highly finished in techniques like a

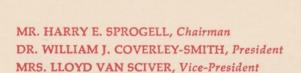
Miniahure. Sincerely yours

Edith Smerten.

Curator.









MR. FREDERICK G. ROGERS, Treasurer MISS EDITH EMERSON, Curator MRS. SAMUEL DISSTON, Secretary

9201 Germantown Avenue, Philadelphia, Pa. 19118

September 28, 1965

Mrs. Miles Rost 2037 Grand View Carlsbad, California

Dear Mrs. Rost:

I am glad you were pleased with the photograph of the painting by Gottlieb Rost. The medium is oil. It is highly finished like a miniature. I am sorry I do not know where Mr, Smith acquired it because no record was left. He did buy a number of things at auction.

Thank you very much for the newspaper clipping about your husband and his work. I will put it in the Rost file.

I hope you received the extra prints you ordered from the photographer. I told him that it was quite all right for you to havethem.

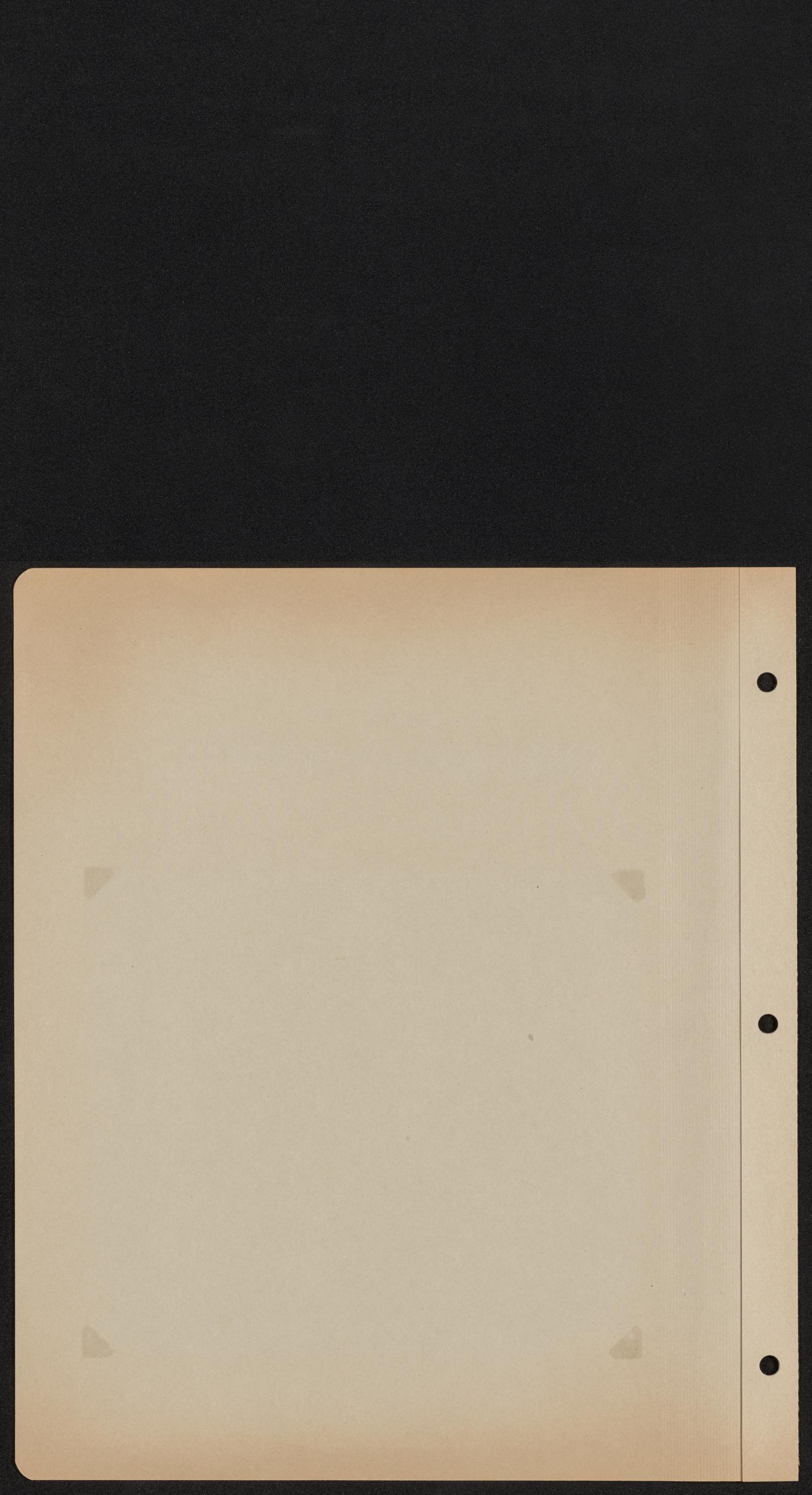
With all good wishes,

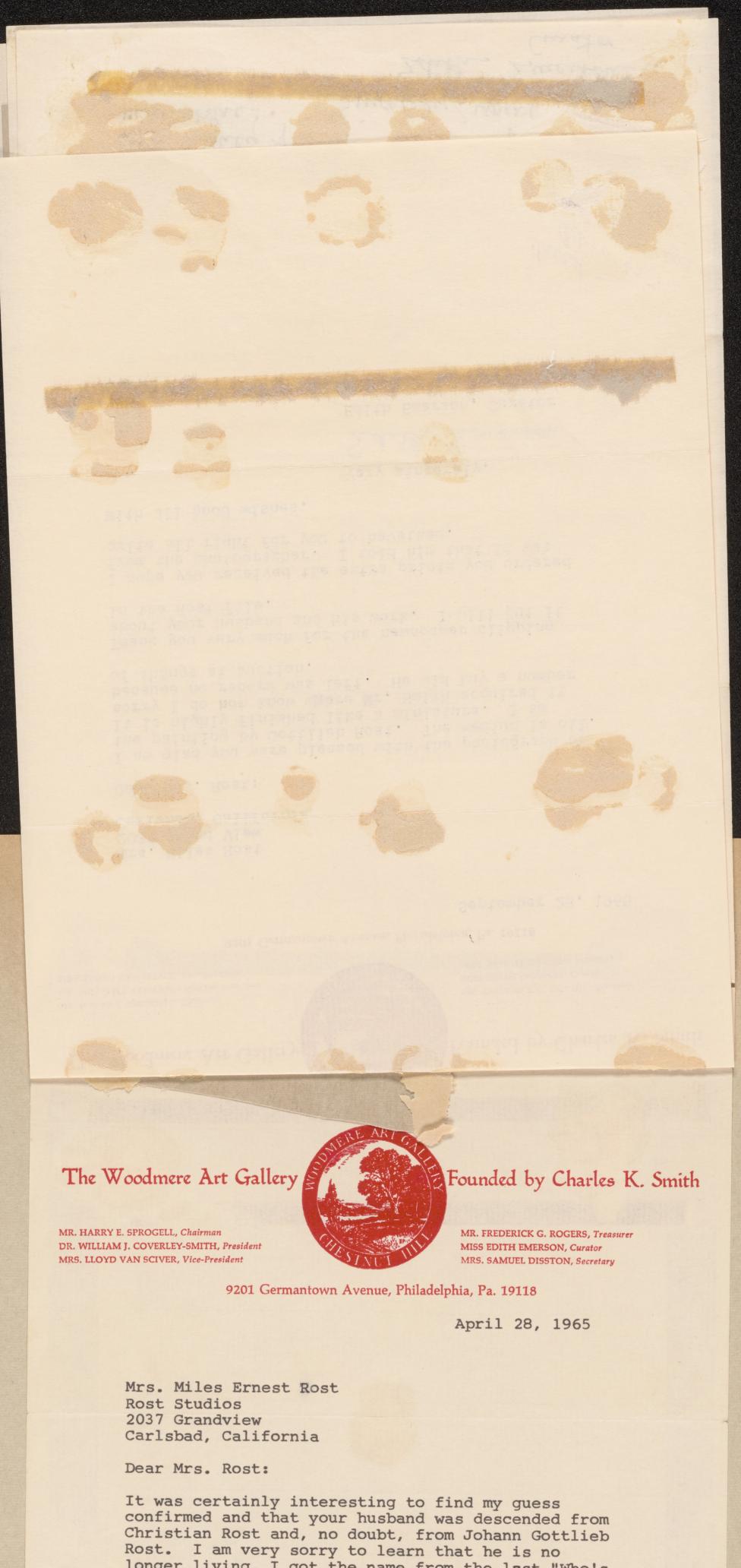
Very sincerely,

Edith Emerson, Curator

EE:ewd

ausel of 65 , each
Three officers





longer living. I got the name from the last "Who's Who in American Art" that we have.

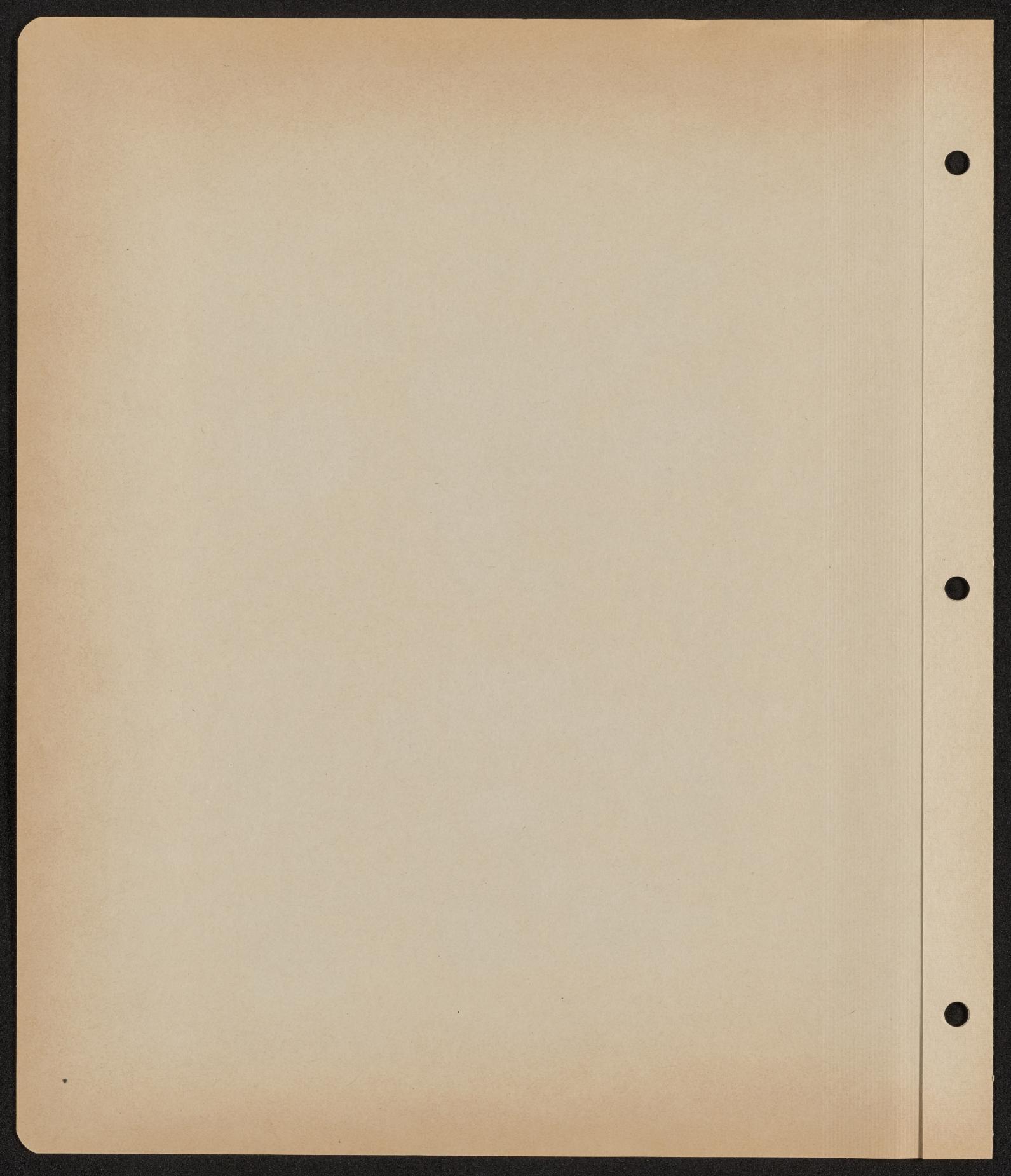
In regard to the painting, I do not think that our Board of Directors would care to part with it as it is part of our permanent collection but I will be glad to send you a photograph of it am asking our photographer to print one. I will also send you what information I was able to get about Gottlieb Rost. He was pretty well knownin Germany.

Edith Enerson

Edith Emerson, Curator

EE:ewd

P.S. The painting has a miniature like finish. It is 10" high by 8" wide so the photograph is actual size.





The Story of Woodmere

The Victorian mansion was once a summer residence built sometime before 1867. It became the home of Charles Knox Smith who, on his death, established a trust fund to maintain it for the public benefit, donating his collection of European and American paintings and sculpture, furniture, ceramics, Japanese ivories and textiles, including embroideries and brocades, laces, and Oriental rugs.

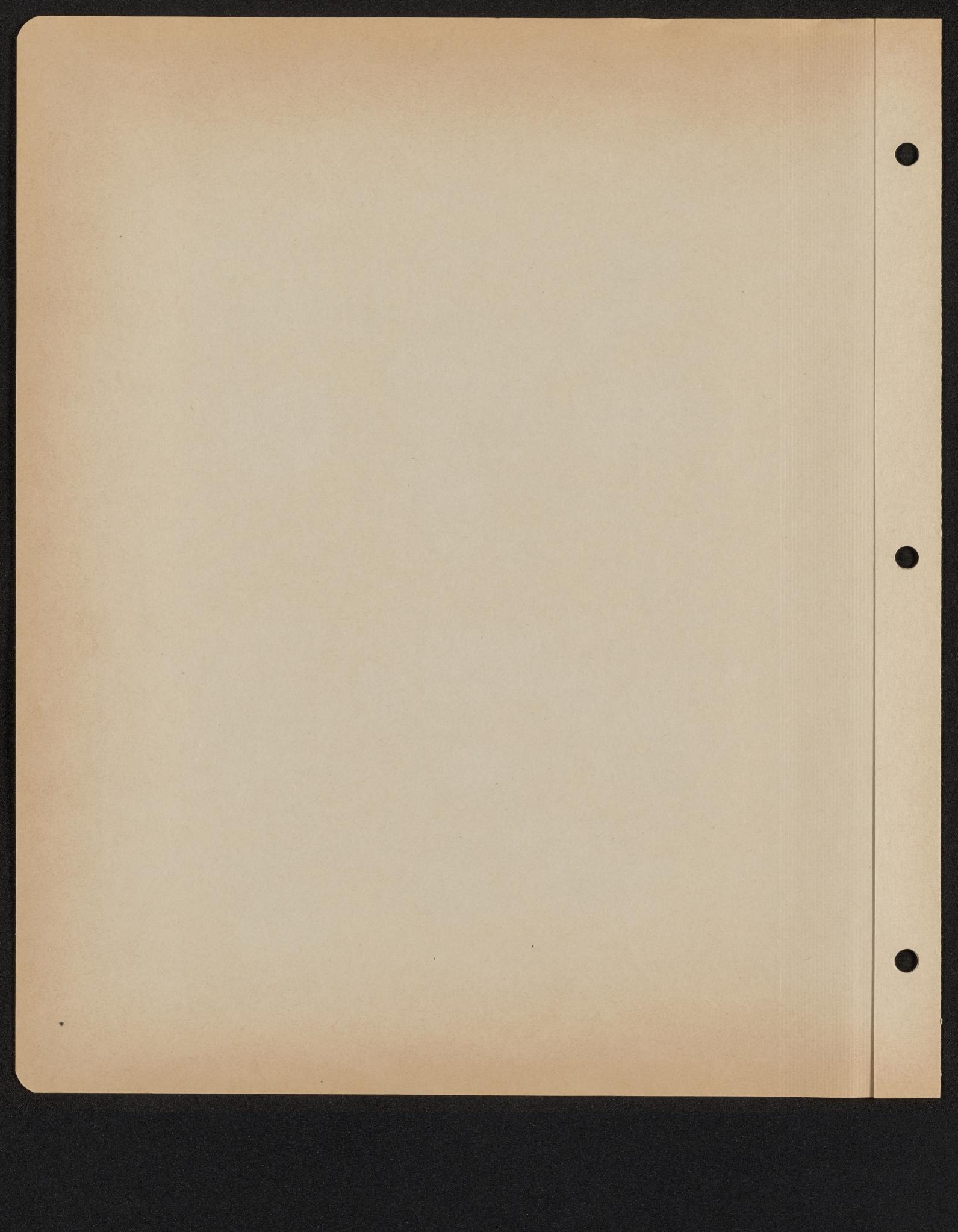


The Main and Small Galleries were built by Mr. Smith before 1916 to house the collection gathered during the late 19th and early 20th centuries. The almost circular Main Gallery features a balcony and has unusually fine acoustics, providing an unusual display and concert area. A portion of the Smith collection is always on display.

In 1940 a charter was obtained and a corporation formed to administer the Gallery. Merger of the Art League of Germantown and the Chestnut Hill Art Center constituted the original membership and became the Woodmere Gallery, Inc. The addition of a third Gallery, a spacious corridor and a studio for classes was completed in 1965.









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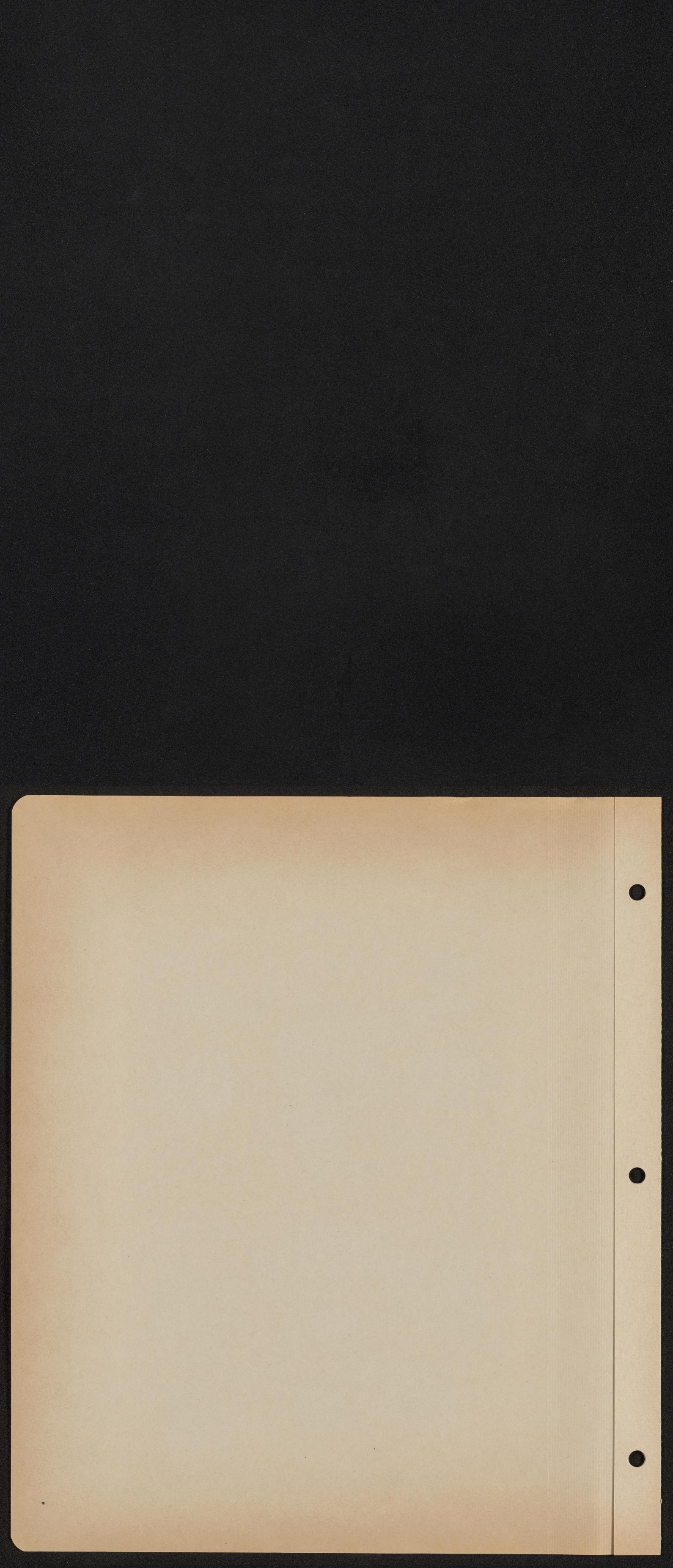


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To encourage and support the artist is an important objective of the Gallery. From its founding, the Board of Directors has purchased the works of area artists who have shown in the Gallery's exhibitions. This contemporary selection of graphics, paintings, sculpture and crafts is known as the Woodmere collection. An Endowment Fund provides for this phase of the program and gifts to the Gallery assure its continuance and growth.





INFORMATION ON THE WOODMERE GALLERY WHERE JOHANN G. ROST'S PAINTING, "THE LIFE OF A MUSKETEER," IS DISPLAYED.

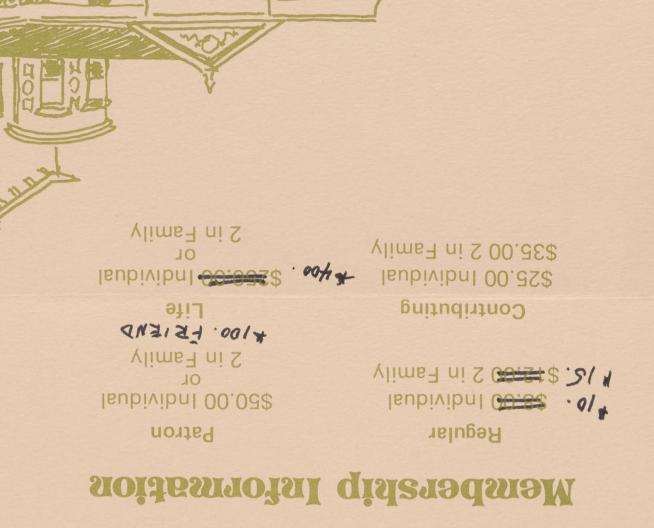
The Programs Available

Every year an exhibition schedule is planned featuring area artists in solo and group shows as well as certain loan exhibitions and craft displays. Included are two important Annuals—the Members' Exhibition of Paintings, Sculpture and Watertion and the Juried Exhibition of Paintings, Sculpture and Watercolors, the latter open to all artists. Both exhibitions offer a number of important awards. All exhibitions are opened with a reception for members and their guests.

from September through June and there are Saturday morning sessions for children, ages seven through twelve. In a second floor studio the Philadelphia Guild of Handweavers conducts its classes and workshops with various teachers and visiting instructors.

Woodmere encourages neighboring suburban communities and their organizations to use its facilities for lectures, musical programs, films, special meetings and receptions.

Tours of the Gallery and special lectures on the Collections can be scheduled with sufficient advance notice.



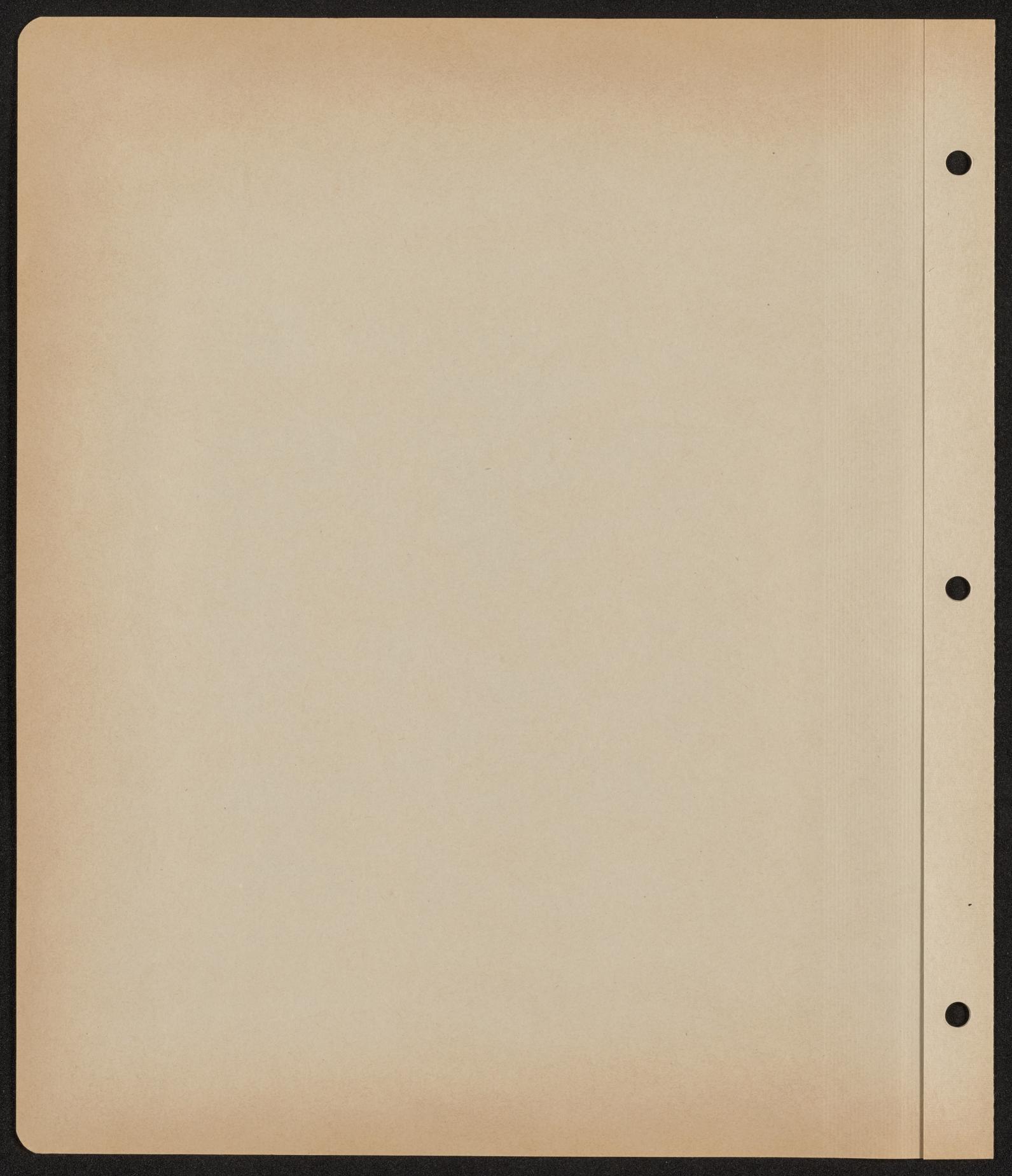
Gosts of Improvements

Boiler 000'9 009'8 Renovations on Original Building Renovations 009'9 3,000 Entrance and Reception Room Renovation..... 30'000 Permanent Collection Storage and Air Conditioning 43'000 Gallery and Renovation of Offices..... 009'9 Garage and Studio Facilities...... 000'91 Landscaping, Sidewalks, Lighting...... 24,000 Parking and Driveways...... \$ 35,000

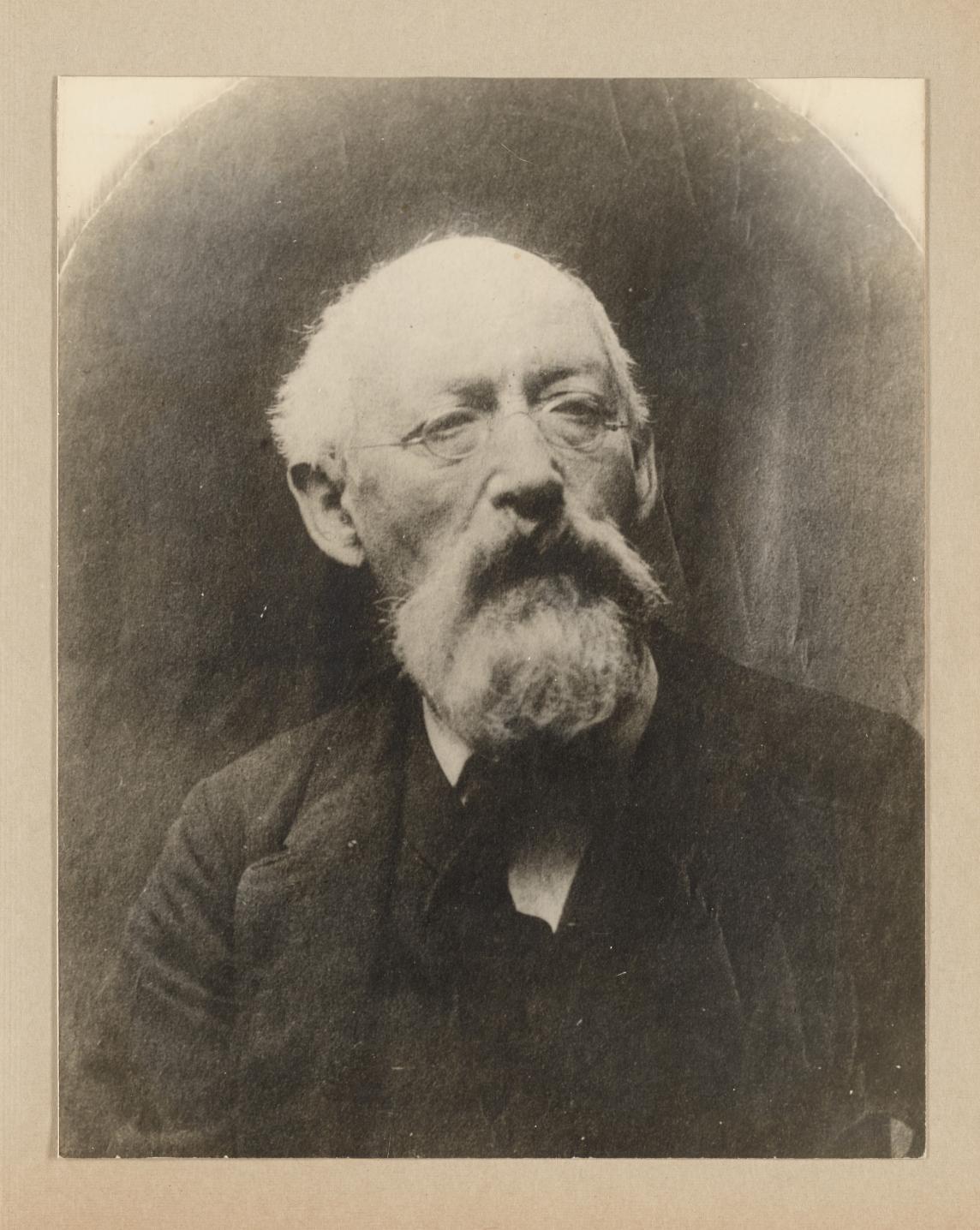
009,691\$ JATOT

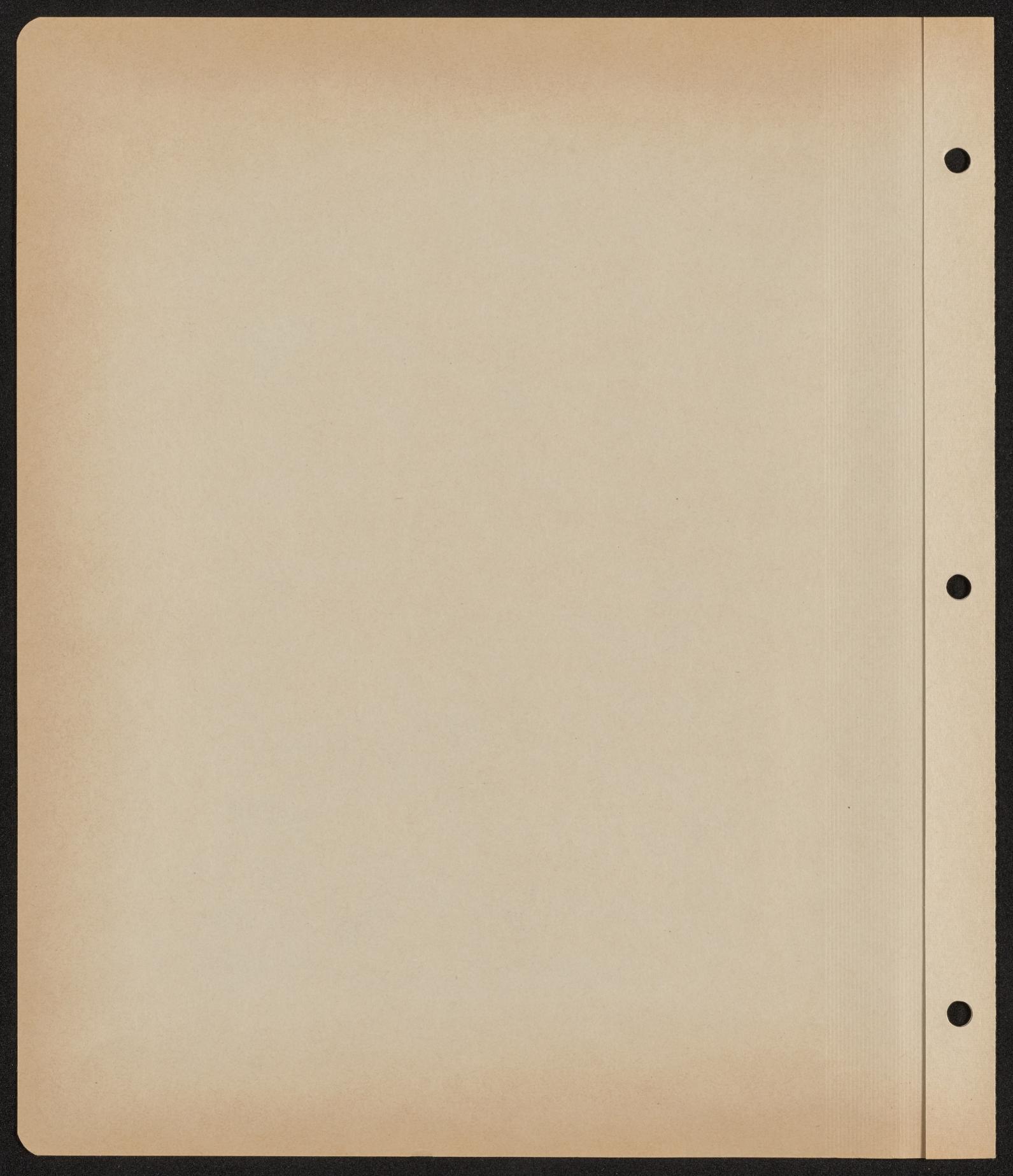


THE WOODMERE ART GALLERY
9201 Germantown Avenue
Philadelphia, Penna. 19118
(215) CH7-0476



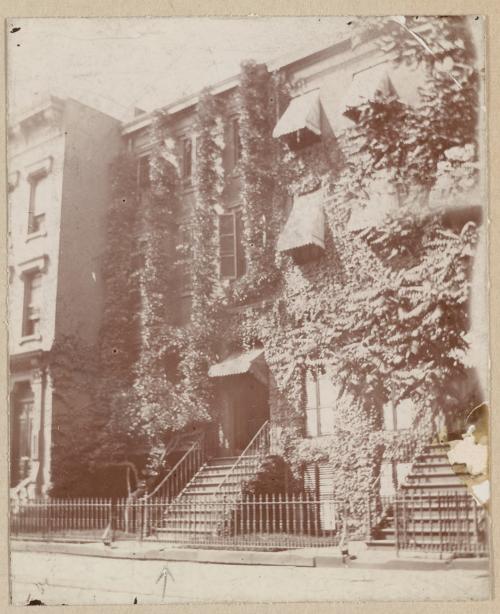
christian wilhelm rost 1824-1905







HOME IN MT. VERNON, NEW YORK WHERE CHRISTIAN W. ROST WAS THE FIRST PRESIDENT (MAYOR).



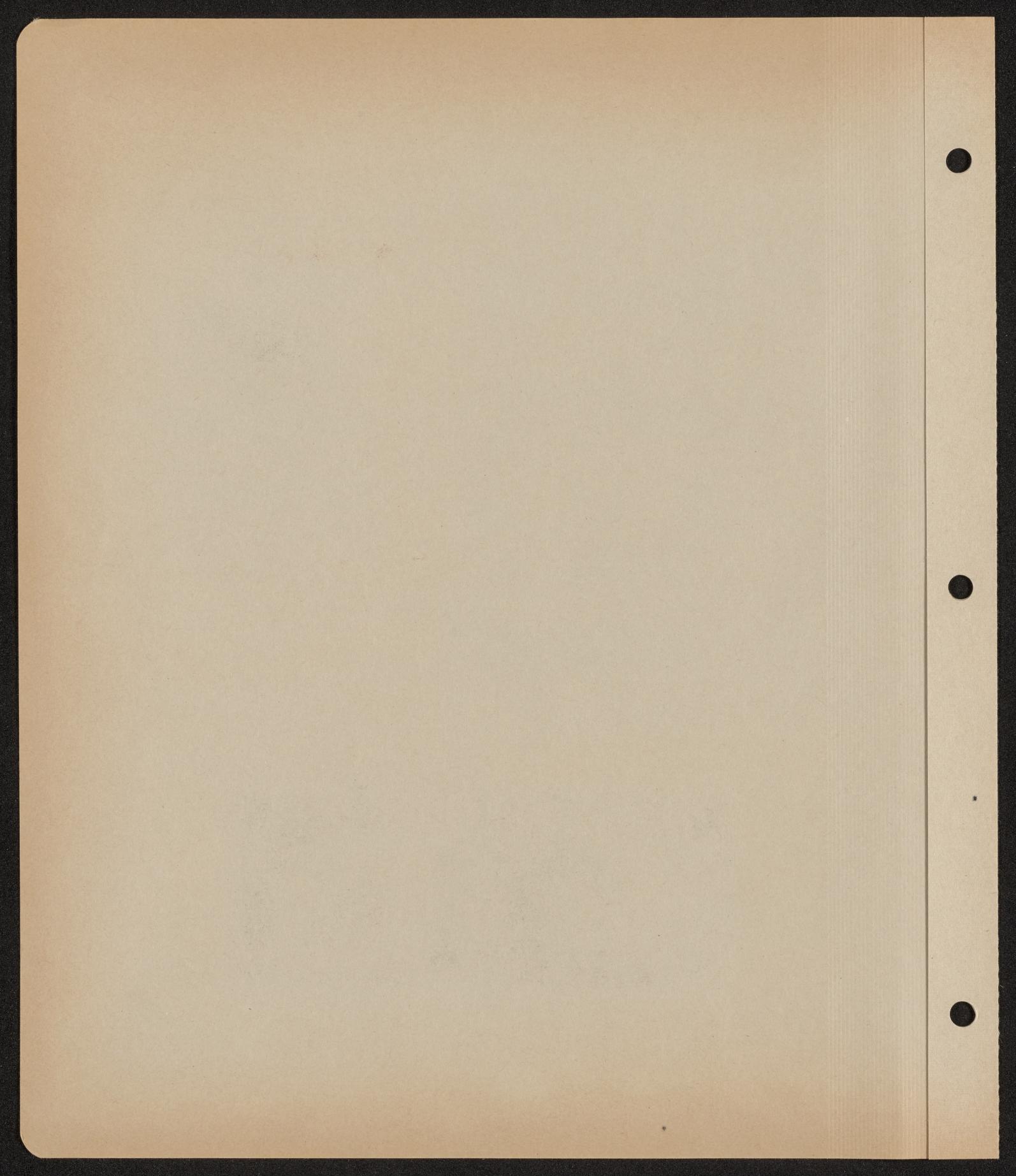
HOUSE IN NEW YORK WHERE MILITARY BUSINESS WAS CONDUCTED.

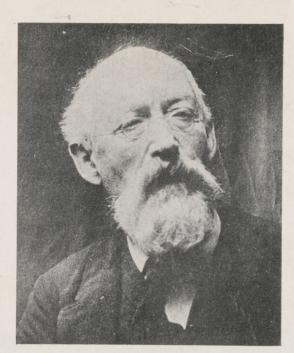
CHRISTIAN WILHELM ROST CAME TO MT. VERNON, NEW YORK FROM GERMANY IN THE LATE 19TH CENTURY AND WAS THE FIRST PRESIDENT (MAYOR) OF THAT VILLAGE IN 1869. HE AND HIS WIFE, MINNA, AN EXCELLENT GOLD EMBROIDERER, HAD FOUR CHILDREN.

CHRISTIAN STUDIED ART IN PARIS AND LONDON AND IN THE LATTER MADE DRAWINGS AND WOOD ENGRAVINGS FOR A WORK DESCRIBING THE EXHIBITS AT THE LONDON WORLD'S FAIR OF 1850.

AFTER COMING TO THE UNITED STATES HE ENGRAVED PORTRAIT AND SUBJECT PLATES IN NEW YORK. HE THEN BECAME AN EMPLOYEE OF THE AMERICAN BANK NOTE COMPANY WHERE HE ENGRAVED PLATES FOR STAMPS AND PAPER MONEY BEFORE THE EXISTENCE OF THE GOVERNMENT PRINTING OFFICE. HIS WORK IS SEEN ON TWO AND THREE CENT STAMPS OF 1869. HE ALSO ENGRAVED THE GEORGE WASHINGTON PORTRAIT STILL BEING USED ON THE ONE DOLLAR BILL.

WHEN CHRISTIAN DIED IN 1905 HE WAS BURIED IN THE HISTORIC OLD ST. PAUL'S CHURCH IN EASTCHESTER, NEW YORK.





- C. Rosh

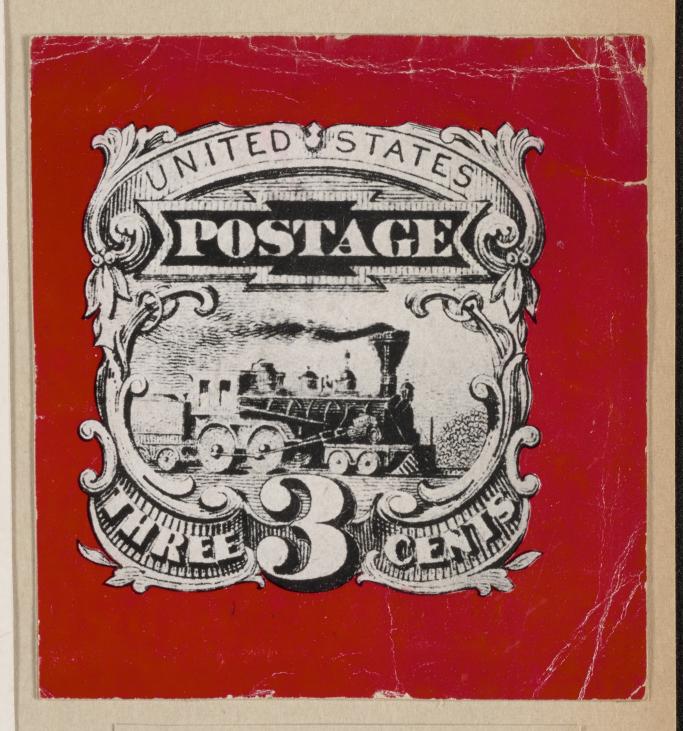
CHRISTIAN ROST.

Christian (Wilhelm) Rost, Pictorial Engraver (1824-1896) was born in Lahr, Germany in 1824 and died in New York City-on April 16, 1896 in his 73d year. He is buried in Old St. Paul's, Eastchester, Mt. Vernon, N. Y.

He studied in London where he made the drawings and engraved on wood for a work describing the exhibits at the London World's Fair in 1850. He came to New York in 1856 and was engraving very good line portraits and subject plates by 1860. In 1865 he was in the employ of George E. Perrine. (4) He engraved vignettes for the *National Bank Note Co.* from 1868 to 1878.

Christian Rost was a wonderful landscape draftsman. His drawing of a waterfall executed and signed in 1883 I consider one of the finest I have ever seen. Among the vignettes he engraved for the National Bank Note Co. was the locomotive on the 1869 3c postage stamp. It was from a larger vignette by the N. B. N. Co. used on the \$1.00 banknote of the Northwestern Bank of Warren, Pa. To him is also attributed the Pony Express Rider vignette on the 1869 2c stamp taken from the seal of the Post Office Department. In 1878 he held 50 shares of National Bank Note Co. stock, indicating his permanent connection with the company

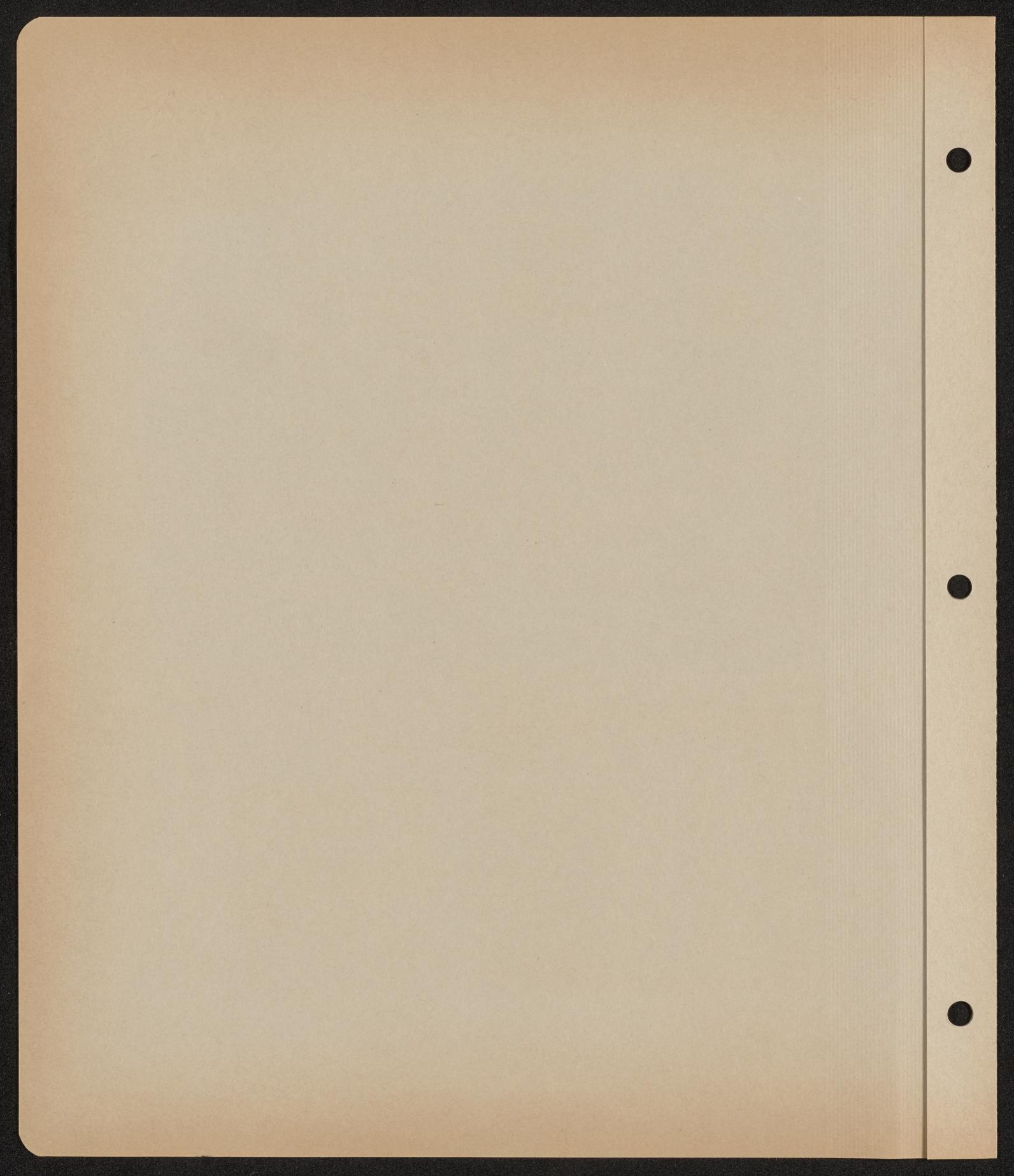
After the consolidation of 1878, he engraved for the American Bank Note Co. In his later years, due to poor eyesight, he gave up engraving, but did some etching. Most of these are signed "C. Rost". The United States Capitol Building at Washington, from which the above signature was taken (A), was engraved while sick at his home. It was one of the finest of his steel engravings and his last.



VIGNETTE ENGRAVED BY CHRISTIAN ROST IN 1869 FOR THE NATIONAL BANK NOTE CO.



CHRISTIAN ROST ENGRAVED THE PROTRAIT OF GEORGE WASHINGTON USED ON THE ONE DOLLAR BILL.

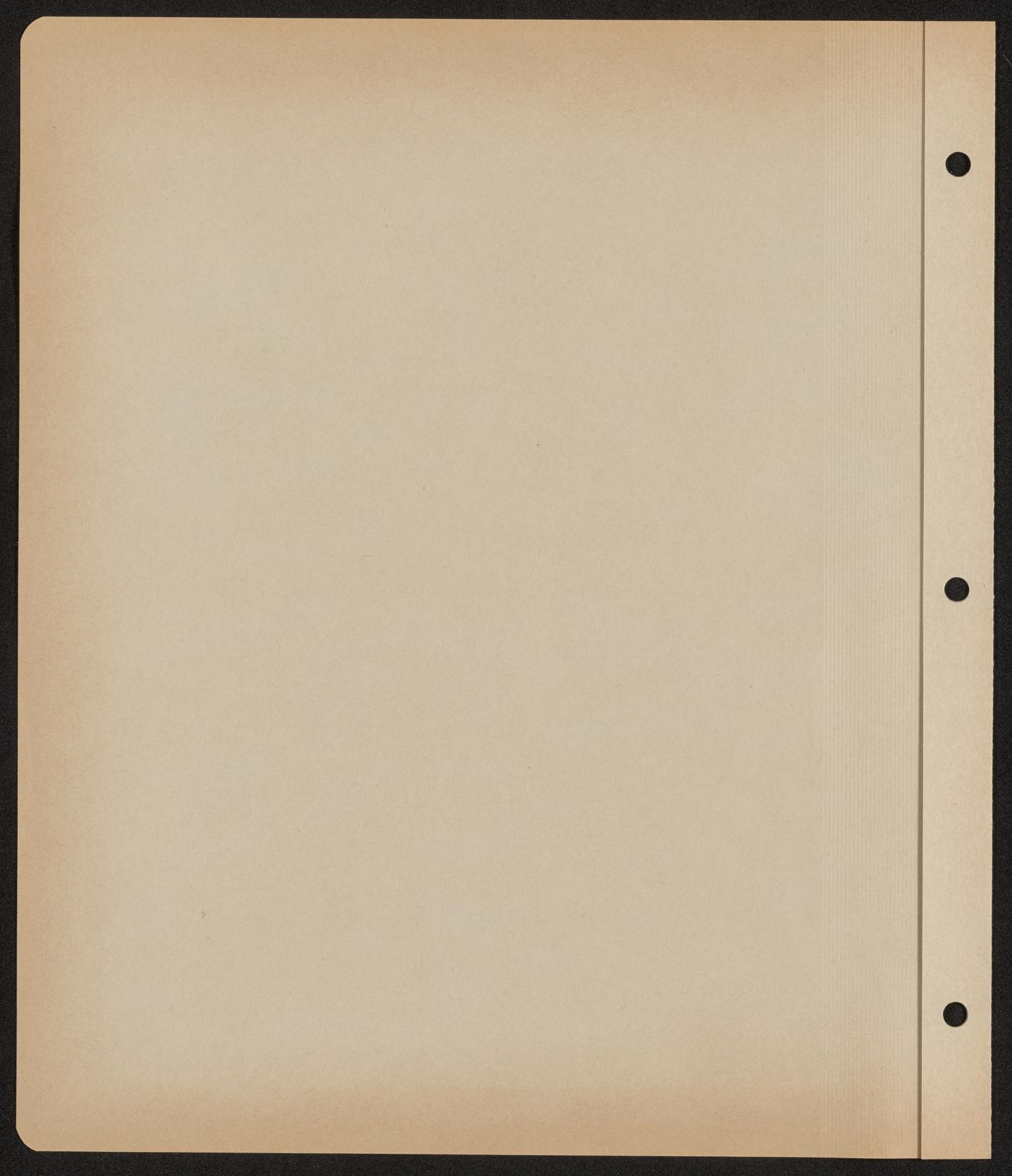








ETCHINGS BY CHRISTIAN W. ROST



vertised and Zenger's name with freedom of the press was well adgal precedent establishing the England. The first American lewidely circulated in America and reprint of the proceedings was ried reports of the trial. Later a to Hamilton. Zenger's paper carvote of the freedom of the city for Zenger—and the subsequent flected in the verdict of acquittal not the letter of the law was reran high. That public feeling and fact. Public feeling in the matter that what Zenger printed was Peter Zenger evidence to show twelve men who were trying nore that rule. He put before the the jury. Hamilton chose to igthe libel was not the business of was that the truth or falsity of The accepted rule in libel cases

Egiting instructions through a hole in the door of the prisoner's cell. Or so the story goes. It was to trial and the lawyer for the defense—a yolunteer—was Andrew Hamilton of Philadelphia, said to be the ablest counsel in the Colonies.

lished so that the people and not their rulers have the ultimate responsibility for the conduct of their affairs, "the diffusion of information and the arraignment of all abuses at the bar of public reason" are of prime importance.

HE result was that Zenger's tour in jail lasted nine months. But his paper missed only one week. After that it came out

The blasts from The Journall continued. A little later, therefore, Zenger was clapped in jail. The Grand Jury refused to indict, but De Lancey, not to be stopped, ordered him tried on "inditious libel against the Crown, in the person of His Excellency ditious libel against the Crown, in the person of His Excellency counsel for their printer, attacked counsel for their printer, attacked the competence of the court. De Lancey disbarred both lawyers for contempt.

Lancey. Both were pientifunty vituperated in the columns of type Zenger produced—and most of the articles were written by Morris, Alexander or Smith. Yet nothing drastic was done for tion of some doggerel rhymes caused the Council to order four copies of The Journall burned by "the public whipper." The Court of Quarter Sessions refused the whipper's services and the execution of the sentence was assigned to a Negro slave of the Sheriff,

in the restoration—it was formally designated a historic site in the keeping of the Federal Government.

The reason is that on a now vanished village green—beside which had stood for more than half a century

The restoration—it was formally designated a historic site in the keeping of the Federal Government.

peters and three violins" and for banner inscribed in letters of gold GEORGE, on the other, LIBERTY

the wooden predecessors of the present church-oc-

Obviously The Journall's report of the election was not unbiased. Neither was its report on any oth-

(and substantial) citizens. met by a throng of approving ris arrived in New York he was cheered. A week later when Morcounting the Quakers. The crowd by nearly a hundred votes—not by torchlight. Morris had won when the results were announced of England. It was 11 that night clusion was contrary to the laws (who were on hand) that the extest from Alexander and Smith Sheriff was unmoved by the proaffirm, were denied the vote. The refused to swear and would only polling thirty-eight Quakers, who election proceeded. During the the King's writ was read and the lace, the High Sheriff arrived, and bedecked in scarlet and silver T noon, gloriously mounted

the rival candidates appeared, fortified by James De Lancey in person, attended by another Tory judge, Frederick Philipse, and followed by 170 horsemen. Twice around the green they rode. The principals were polite; gibes were exchanged among the partisans.

peters and three violins" and freeholders bearing a banner inscribed in letters of gold—on one side KING GEORGE, on the other, LIBERTY AND LAW. He was escorted by some 300 horse-(Please turn to reverse side)

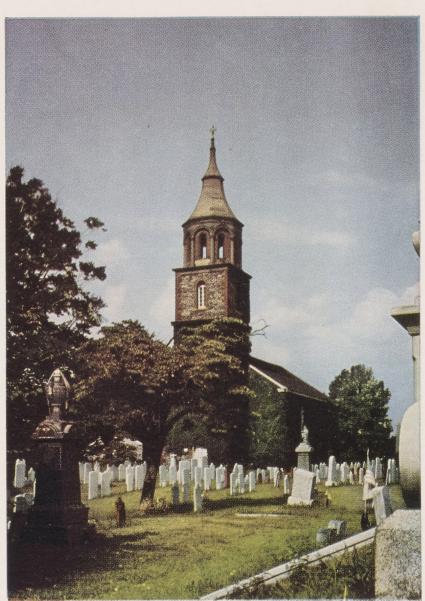
For the first time in these colonies, the words, "tyranny" and "liberty" were publicly used.

The shameful and arbitrary treatment of 38 Quakers who were prevented from casting their votes because their religious faith forbade swearing on Holy Writ added fuel to a resentment which had been growing in the hearts of men for over a half century.

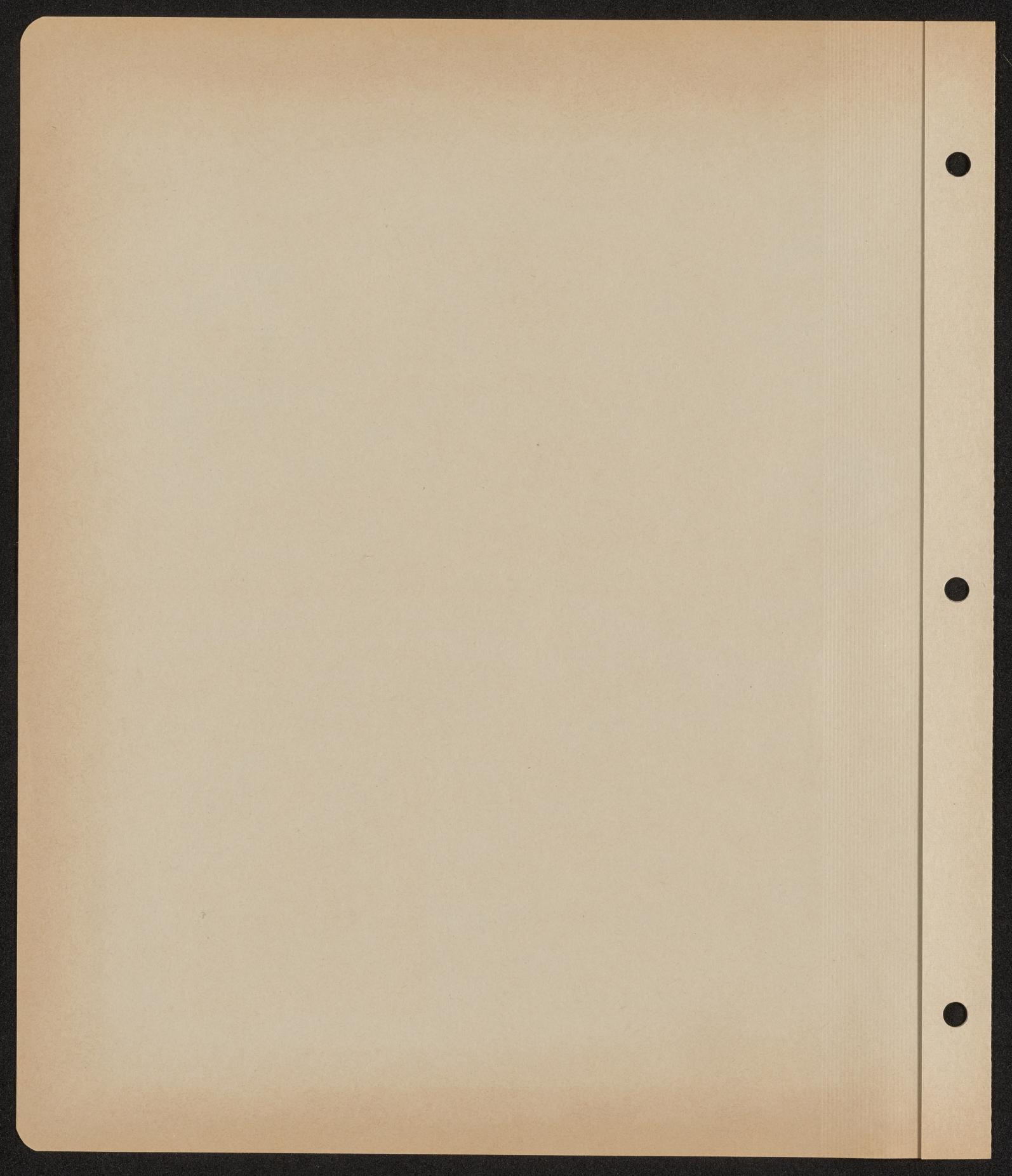
John Peters Zenger wrote and printed the story of that election in his New York Weekly Journall. For doing so Zenger was arrested on a charge of libel and held prisoner for seven months. On August 5, 1735, Zenger was brought to trial. Andrew Hamilton of Philadelphia was his lawyer. In his address to the jury he said: "I make no doubt but your upright conduct this day will not only entitle you to the love and esteem of your fellow citizens, but every man who prefers freedom to a life of tryanny will bless and honor you as men who have baffled the attempts of tyranny, and who, by an impartial and incorrupt verdict, have laid a noble foundation for securing to ourselves, our posterity, and our neighbors, that to which nature and the laws of our country have given us a right—the liberty of both exposing and opposing arbitrary power in these parts of the world, at least by speaking and writing truth."

Zenger was acquitted and years later Congress incorporated this 1735 decision into the Bill of Rights itself.

On the Village Green of this beautiful old church, founded in 1665, was born the Bill of Rights guaranteeing to us religious liberty and tolerance, peaceful assembly, free speech, and freedom of the press.



THE BIRTHPLACE OF THE BILL OF RIGHTS—ST. PAUL'S CHURCH, EASTCHESTER, NEW YORK



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But his paper missed only one week. After that it came out

The blasts from The Journall continued. A little later, therefore, Zenger was clapped in jail. The Grand Jury refused to indict, but De Lancey, not to be stopped, ordered him tried on "information"—the charge being seditious libel against the Crown, in the person of His Excellency Cosby. Alexander and Smith, as counsel for their printer, attacked the competence of the court. De the contempt.

to a Negro slave of the Sheriff. tion of the sentence was assigned whipper's services and the execuof Quarter Sessions refused the "the public whipper." The Court copies of The Journall burned by caused the Council to order four tion of some doggerel rhymes nearly a year. Then the publicanothing drastic was done for Morris, Alexander or Smith, Yet of the articles were written by type Zenger produced—and most vituperated in the columns of Lancey. Both were plentifully er matter involving Cosby or De Obviously The Journall's report of the election was not unbiased. Neither was its report on any oth-

(and substantial) citizens. met by a throng of approving ris arrived in New York he was cheered. A week later when Morcounting the Quakers. The crowd by nearly a hundred votes—not by torchlight. Morris had won when the results were announced of England. It was 11 that night clusion was contrary to the laws (who were on hand) that the extest from Alexander and Smith Sheriff was unmoved by the proaffirm, were denied the vote. The refused to swear and would only polling thirty-eight Quakers, who election proceeded. During the the King's writ was read and the lace, the High Sheriff arrived, and bedecked in scarlet and silver T noon, gloriously mounted

(Continued from reverse side) men. It was it o'clock before the rival candidates appeared, fortified by James De Lancey in person, attended by another Tory lowed by 170 horsemen. Twice around the green they rode. The principals were polite; gibes were exchanged among the partisans.

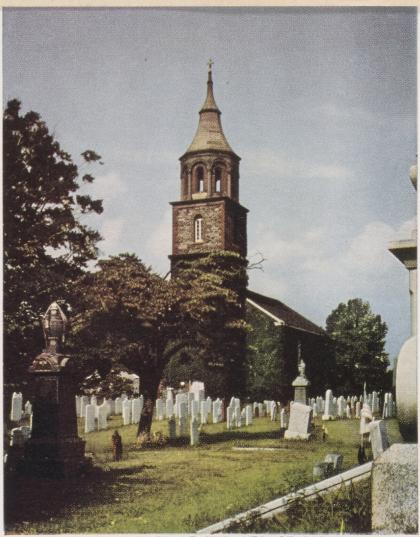
had been brewing for a number of years in New York Province. For the first time in these colonies, the words, "tyranny" and "liberty" were publicly used.

The shameful and arbitrary treatment of 38 Quakers who were prevented from casting their votes because their religious faith forbade swearing on Holy Writ added fuel to a resentment which had been growing in the hearts of men for over a half century.

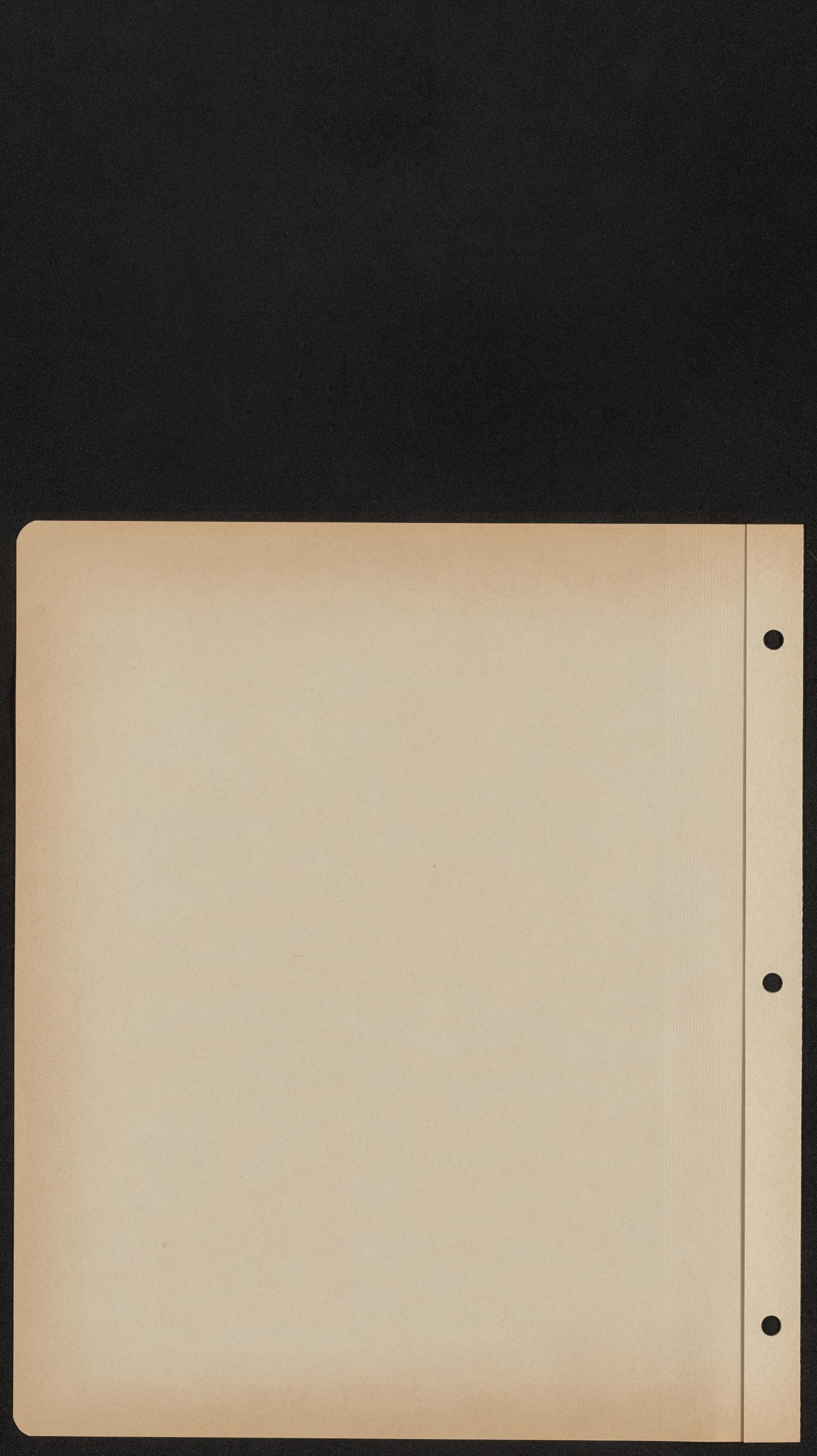
John Peters Zenger wrote and printed the story of that election in his New York Weekly Journall. For doing so Zenger was arrested on a charge of libel and held prisoner for seven months. On August 5, 1735, Zenger was brought to trial. Andrew Hamilton of Philadelphia was his lawyer. In his address to the jury he said: "I make no doubt but your upright conduct this day will not only entitle you to the love and esteem of your fellow citizens, but every man who prefers freedom to a life of tryanny will bless and honor you as men who have baffled the attempts of tyranny, and who, by an impartial and incorrupt verdict, have laid a noble foundation for securing to ourselves, our posterity, and our neighbors, that to which nature and the laws of our country have given us a right—the liberty of both exposing and opposing arbitrary power in these parts of the world, at least by speaking and writing truth."

Zenger was acquitted and years later Congress incorporated this 1735 decision into the Bill of Rights itself.

On the Village Green of this beautiful old church, founded in 1665, was born the Bill of Rights guaranteeing to us religious liberty and tolerance, peaceful assembly, free speech, and freedom of the press.



THE BIRTHPLACE OF THE BILL OF RIGHTS—ST. PAUL'S CHURCH, EASTCHESTER, NEW YORK





Historic St. Paul's—Its old Village Green witnessed the great election of 1733.

Shrine of a Basic Freedom

St. Paul's, Eastchester, is a memorial to a momentous battle for the freedom of the press.

By H. I. Brock

HE Bill of Rfghts—the first ten amendments added to the Constitution for the protection of the American citizen against arbitrary acts of the agents of his own Government—became legally effective on Dec. 15, 1791. The rights guaranteed in the First Amendment—freedom of religion, freedom of speech and of the press, the right of peaceable assembly, and even the right of petition for redress of grievances—exist not at all today in most of Europe and a great part of Asia.

But all these rights are preserved in our country, and, with a total war on, which jeopardizes their continuance even here, are the more jealously guarded. In the words of Thomas Jefferson, apostle of our democracy, "It is error alone which needs the support of government. Truth can stand by itself." In a country in which government of, by and for the people is established so that the people and not their rulers have the ultimate responsibility for the conduct of their affairs, "the diffusion of information and the arraignment of all abuses at the bar of public reason" are of prime importance.

These are functions for which the press is largely responsible. A free press is essential for their proper performance. Otherwise the truth will not have a chance to prevail. Thus the freedom of the press becomes a bulwark of all the other freedoms.

NNIVERSARY celebrations of the Bill of Rights will be held Wednesday in various places. One of these celebrations, honoring particularly the freedom of the press, will be held at the church of St. Paul's, East-chester, now in the midst of an industrial area in Mount Vernon. Two years ago the church, some 170-odd years old, was restored and rededicated as a memorial to the Bill of Rights and especially the freedom of the press. And this year, at the instance of President Roosevelt—a James Roosevelt was among the first pew holders and the President's mother was active in the restoration—it was formally designated a historic site in the keeping of the Federal Government.

The reason is that on a now vanished village green—beside which had stood for more than half a century the wooden predecessors of the present church—oc-

curred in the year after the birth of George Washington an election which caused a prodigious local stir and had notable consequences. The winners were the first group of citizens in the American British colonies to use the power of the press as a weapon against the party in power—a party that had created in New York a petty tyranny which treated with scant ceremony both the law and all opponents. And it was the opposition paper, put out by that group which produced a year later the arrest of the printer, John Peter Zenger, and the famous trial which established the first legal precedent for "the right in nature and in law of opposing and exposing the tyranny of arbitrary power, in these parts of the world at least, by speaking and writing truth."

That trial gave Zenger a place in history—and a greater place in legend. For it was the printer of the paper who went to jail. He took the rap for his principals. Zenger, who came from the German Palatinate, was a stout fellow and played his part well. But the prime mover in the whole affair was the man about whom centered the contest just 210 years and three weeks ago on the ground adjoining that churchyard.

T. PAUL'S today is built solidly of the stone of the country, with trimming of red brick at the corners and about the round-arched windows, and has a square tower topped with a pepper-pot cupola. It was begun around 1765, just before the Stamp Act got our people all stirred up about taxation without representation. It was still unfinished—like our St. John's Cathedral today and, for that matter, Paris's Notre Dame -when in 1776 its Tory rector, Samuel Seabury (later first Episcopal Bishop of New York), closed it because he insisted on saying prayers for King George III. It was used during the British occupation as a hospital for Knyphausen's Hessians and as a stable for their horses, but it was completed after the war was over and has been a busy parish church ever since. Since the restoration by the Williamsburg restoration architects, it has resumed its eighteenth-century form with high box pews and north wall pulpit.

The Zenger story has often been curiously distorted. Briefly, these are the facts:

In 1732, a year overdue, arrived in New York as Royal Governor a dull, greedy fellow named William Cosby, a creature of the Duke of Newcastle and martoday—that of Halifax. While Cosby delayed in England, the acting Governor had been Rip Van Dam, president of the Council. Cosby claimed half the salary paid Van Dam. The claim was outlawed by Lewis Morris, Chief Justice of the colony.

Though Morris was a man of 60, long in office, Lord of the Manor of Morrisania, and a large landowner in Westchester and New Jersey, Cosby removed him. For his place or the bench was named James De Lancey, 30 years old, fresh from the Inns of Court, but representing, as the eldest son of Stephen De Lancey and Anne van Cortlandt, the entrenched interests of the older and intricately intermarried rich families of the province—the Tory interest, in short. Young De Lancey was ambitious. He became the power behind the Governor's chair and embarked upon a career as Pooh Bah—plural officeholder—hardly matched in the history of the Colonies.

ORRIS, thrown off the bench, decided to carry the fight to the people. He ran for Assemblyman in his own bailiwick, Westchester. At the same time James Alexander, who had been thrown out of the Governor's council (Alexander claimed the Earldom of Stirling and his son, the general under Washington, was known as Lord Stirling), and another Scottish lawyer, William Smith, joined the ex-Chief Justice in founding a newspaper to promote their own interests and do the utmost damage to the enemy.

The province's first and only newspaper then was William Bradford's weekly New York Gazette, a monopoly, naturally playing the game of the "ins"—the Cosby-De Lancey gang. Zenger, who had not long before left Bradford, was hired to run the new paper named The New York Journall and also a weekly.

The Governor's party put up as rival candidate to Morris in Westchester a schoolmaster, one William Forster. As reported in the first number of The Journall which came out a week later, the day of the election was set (Oct. 29, 1733) but not the time of day. Morris's backers, suspicious of fraud, kept watch on the green from midnight of the day before. At sunrise Morris himself arrived preceded by "two trumpeters and three violins" and freeholders bearing a banner inscribed in letters of gold—on one side KING GEORGE, on the other, LIBERTY AND LAW. He was escorted by some 300 horse-(Please turn to reverse side)

Concord, on the Village Green of historic St. Paul's Church in Eastchester, New York, the Great Election of 1733 was held which marked a climax in the political dissatisfaction which had been brewing for a number of years in New York Province. For the first time in these colonies, the words, "tyranny" and "liberty" were publicly used.

The shameful and arbitrary treatment of 38 Quakers who were prevented from casting their votes because their religious faith forbade swearing on Holy Writ added fuel to a resentment which had been growing in the hearts of men for over a half century.

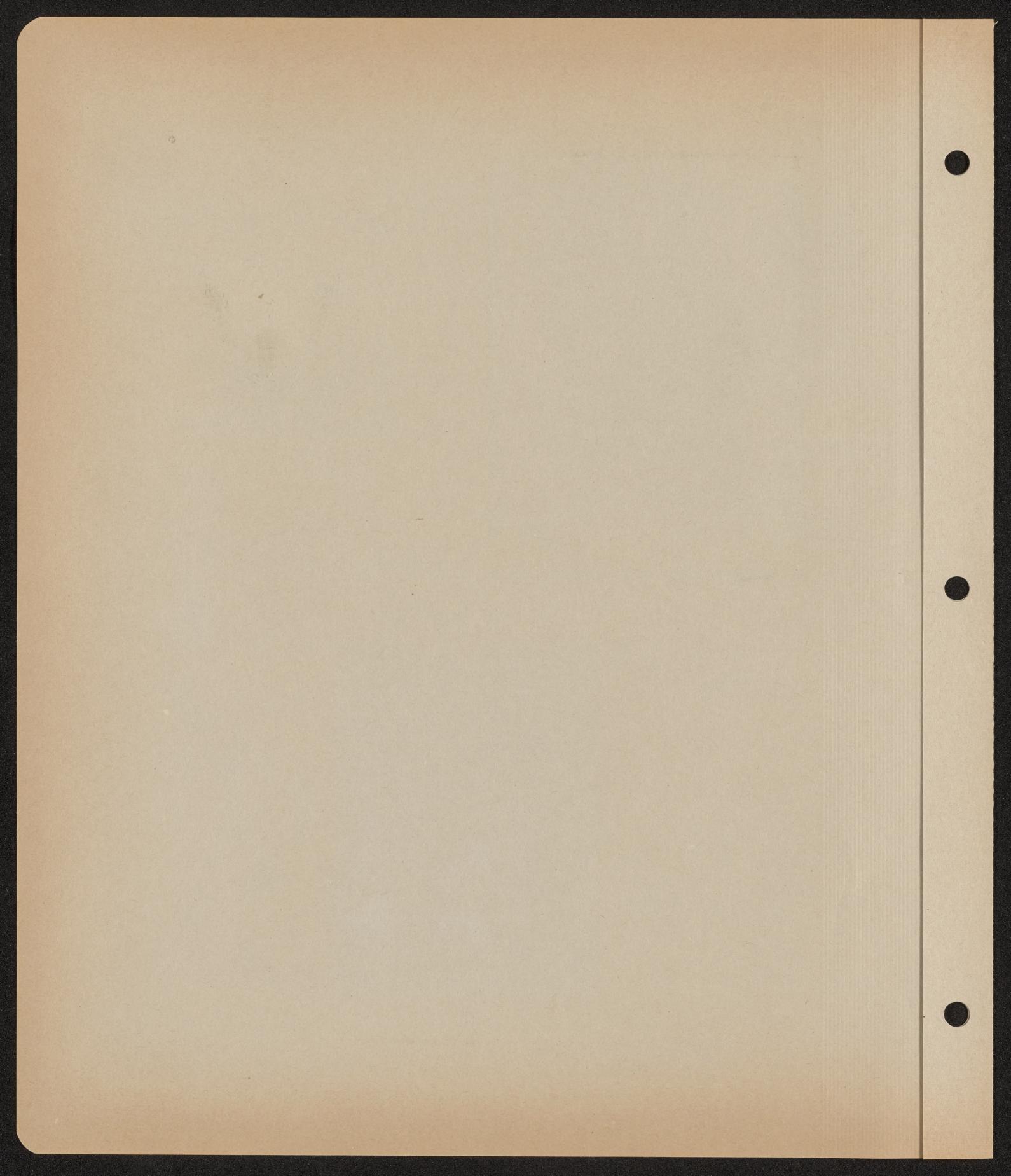
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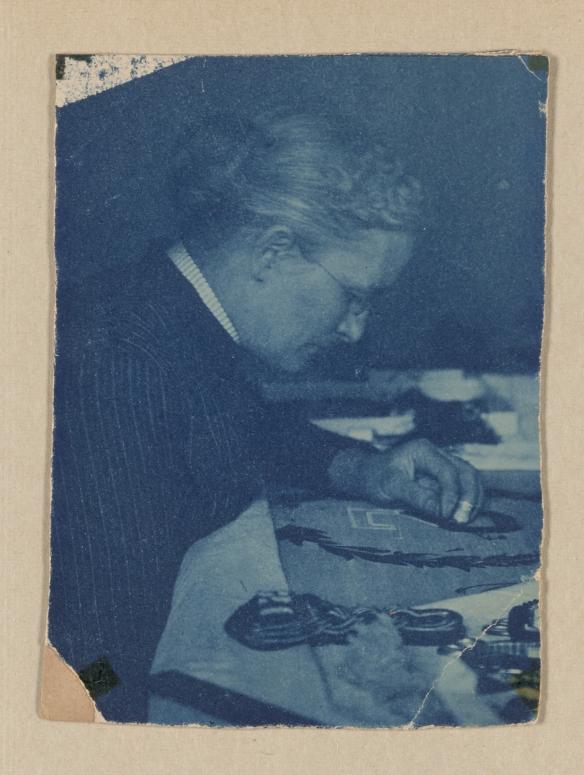
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THE BIRTHPLACE OF THE BILL OF RIGHTS—ST. PAUL'S CHURCH, EASTCHESTER, NEW YORK



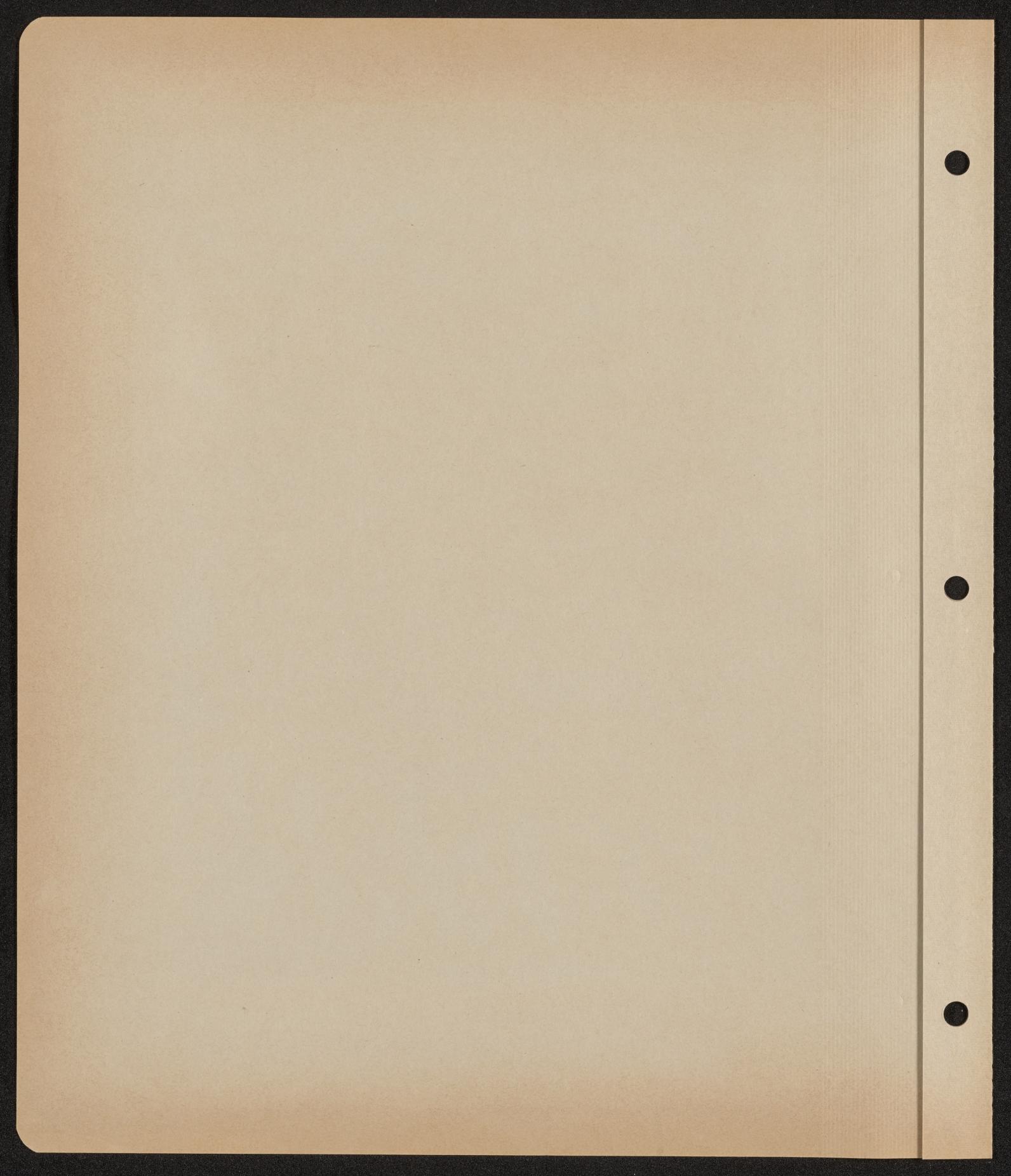




MINNA ROST, WIFE OF CHRISTIAN ROST, WAS AN ARTIST IN HER OWN RIGHT - AN ARTIST OF GOLD EMBROIDERY.



MINNA ROST'S PARROT, "POLLY."



N.Y. Sun - Sunday May 28 - 1899

Military Embroidery

An art that calls for great skill in needlework. It is a calling demanding such skillful work that its ranks are never overcrowded, those who are engaged in it are rarely known to the public—its compensations.

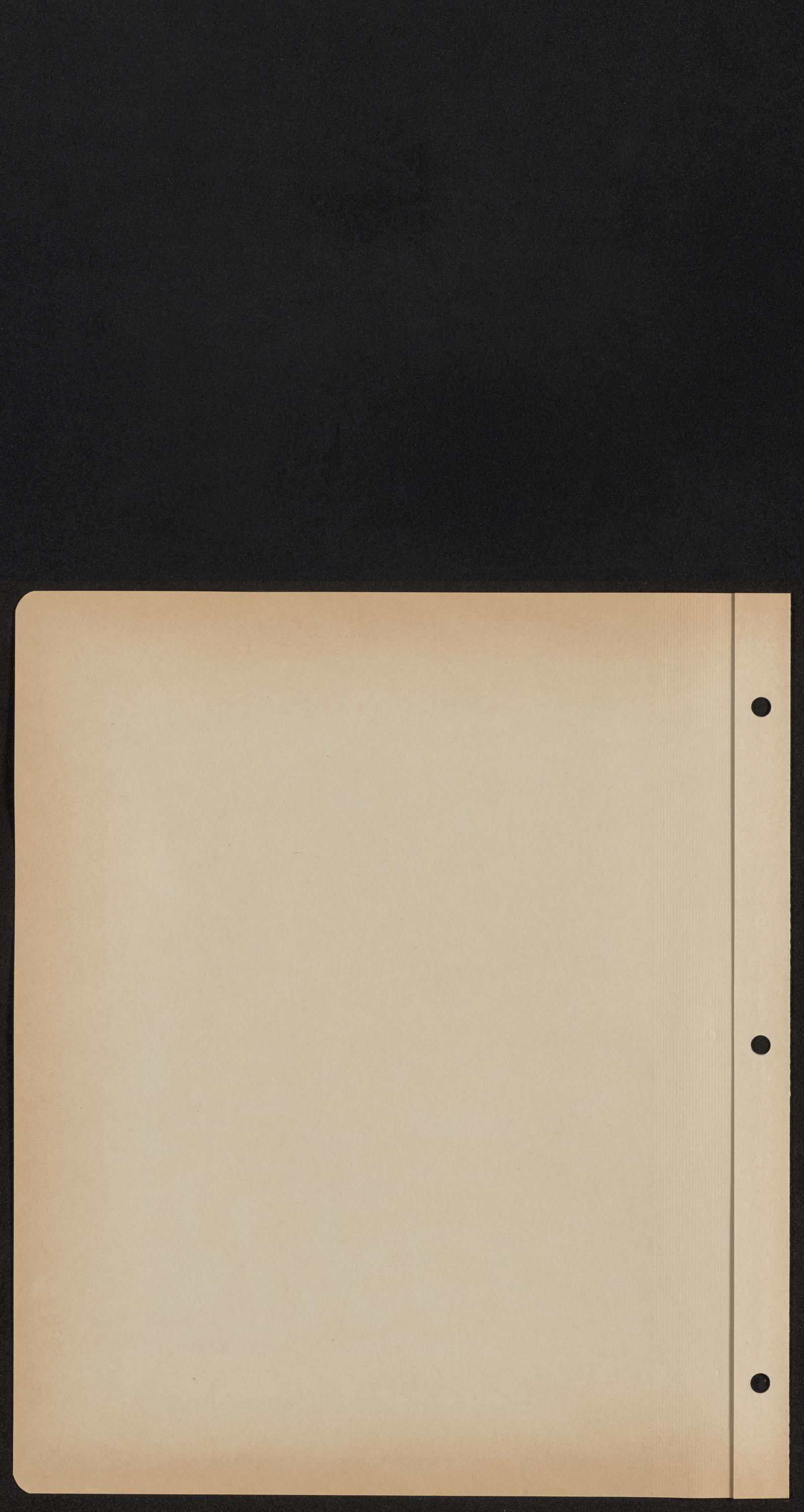
Women whose work is of marked importance in governmental and military affairs are the skilled embroiderers who make the shoulder, collar and cap devices on officers uniforms. Their work is more needlework architecture than embroidery. They build up and pattern in blocklike and clearly defined characters that are meaningful rather than merely decorative. Except that their work is done with a needle, it bears no sort of analogy to the fine-wrought, flowery creations of the normal feminine embroiderer who works in floss silk, linen, colored wool and other pliant material.

Never is there an army or navy officer promoted but he must have an expert embroiderer to do his shoulder knots and straps, collar device or whatever may be the need. His cap device must be altered and other accoutrements made to bear the proper insignia. The experienced embroider accomplished in her art never lacks for work that is both well paid and of intrinsic interest and the ranks of such workers are not crowded. There is more than employment enough to go around and enviable praise and eulogy for those at the top of the ladder.

The woman accustomed to the superior type of this class of work, has a reputation to sustain, and accepts orders only for high grade military work.

Who does the best work of this kind in New York City and his done it longest? A woman who never wants her name disclosed. She has a dozen sometimes two dozen other embroiderers working regularly under her direction at her private house, but is as shy of public notice, as the most exclusive Old Amsterdam resident in the city. "She would never forgive us if we told on her" is the sense of the military tailors' when questioned about this woman. Two other military firms, in other parts of the city confim the statement adding that the best known professional operators in this em roidery work are gentlewomen having neither the desire nor the need to come before the bublic, as artists in other trades or professions must, if they would succeed.

THIS WORK WAS WRITTEN ABOUT MINNA ROST, WIFE OF CHRISTIAN. AS AN EXPERT EMBROIDERER, MINNA SET UP A SORT OF FACTORY TO TRAIN WOMEN TO MAKE "BULLION" (REAL GOLD AND SILVER) EMBROIDERY FOR THE UNION ARMY IN THE CIVIL WAR. SHE WAS THE ONLY PERSON IN THE COUNTRY WHO KNEW HOW IT WAS DONE AND SHE TRAINED EIGHTY WOMEN.



"They have all the work they can do. We seek them out, they don't hunt for us", said a Fifth Ave. tailor. "It isn't every woman with sufficient brains in her fingers to do this sort of thing right, and even with inborn knack and facility it takes a worker from two to three years to learn the art success fully."

The woman most notable at this peculiar needlework architecture, whose expert modeling, welding and general perfection of finish so win the tailors admiration, lives in a refinement that that has never lost its prestige nor often changed its residents. Neither has it been invaded by business. There is no sign either work, promised by a certain date and executed with all speed and system, comes in and goes out of that conservative front door. There may be, there is a workroom that is almost a factory somether formal funishing or the garb and manner of the house mistress and embroidery artist.

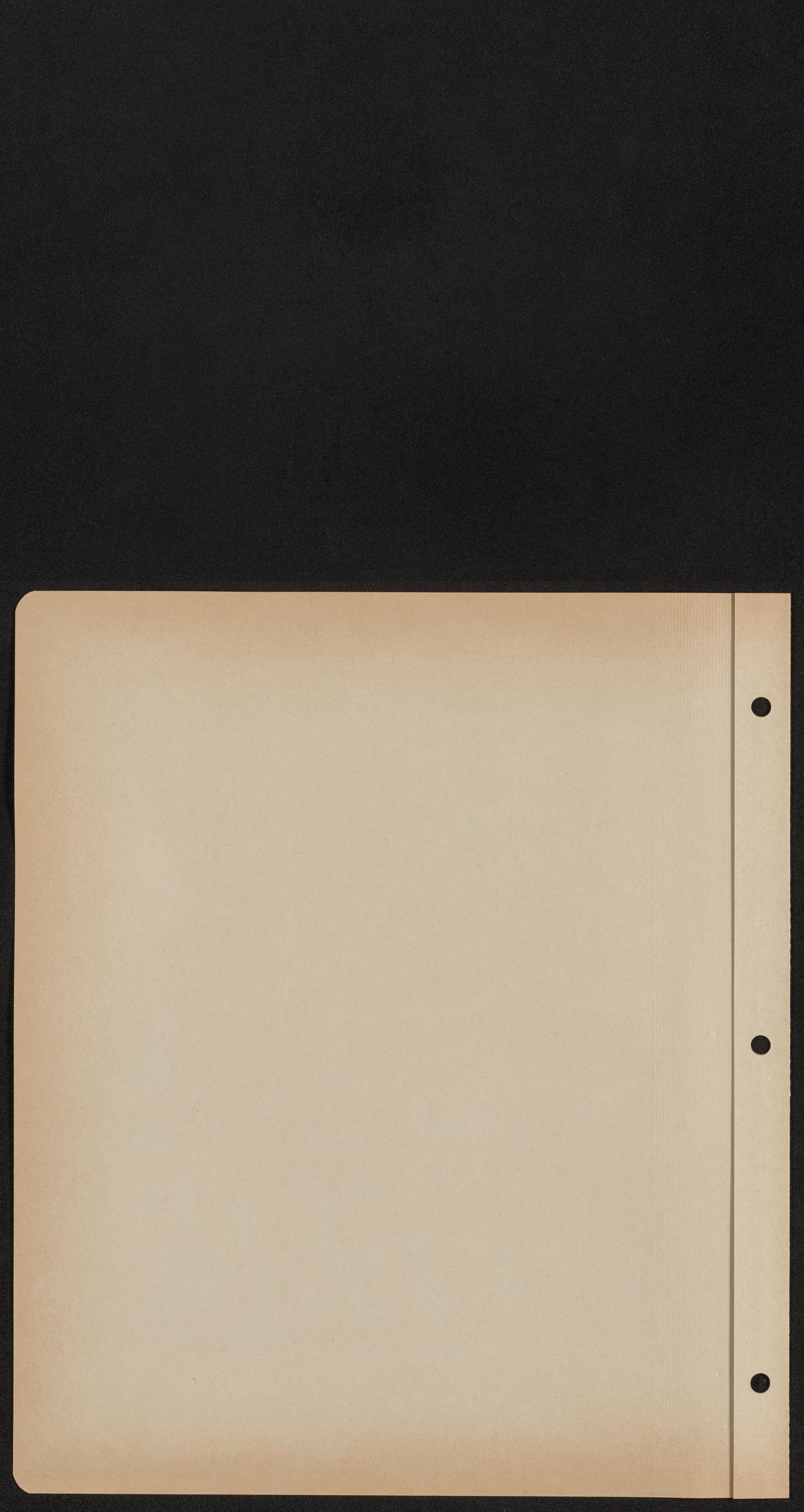
"The women who are working for me, have been with me for eight, ten and even fifteen years. I have trained them and they stay with me. I am so absorbe in my work that I scarcely know my next door reighbors and never take a vacation, or I would not be able to take care of my orders."

When made aware that her identy is not an out-and-out secret, and satisfied that she will not have undue notoriety, this artist brings samples of her handiwork to show, and tiny snips of the almost invisible gold and silver wire tubing that the marvel is executed with.

"I worked in Paris at this years and years ago, in the time of the Empire" she says as the visitor admires the shoulder knot of the fifth artillery officer, the number "5" in burnished silver on a red ground, and with plaitings of thick-roped gold to define it. I came to this country in 1855, and at that people hear of me perhaps, because I was imported. That is why establish a business in this country, the first woman to was to teach others how to do it."

I always had a taste for military matters. My father was a patriot of '48 and in consequence we moved from Germany to France where I took up the work of military insignia. In Paris there were many people doing it, and plenty facilities, there being orders for decorations to be supplied in quantities. When we came over here and I saw there was nothing of the kind being done in this country, I realized there was a field for me. At the time of the civil war for instance, it was almost impossible

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to get the things made fast enough, and I worked day and night. I organized a class of women and taught them at first, the simpler work, then gradually the more intricate, until they became accomplished. A number of the original class remained with me until a few years ago. All were gentlewomen. The best work of this sort demands a fine accurate touch and ready intelligence. The worker must keep up with the devices she works with and be able to fit each one to the rank it belongs to without further instruction. Her success depends upon how reliable she becomes. I have in my head now the insignia of every departmental and military device in present use in the army and navy of this country. My books would show all the various changes in insignia that have occured in United States matters since I came here. None but the finest grade shoulder knots and cap the work is well paid for. Nobody could reasonably expect such experience and skill to be put out for second-rate compensation."

The Mas of the civil new for " the say it was all

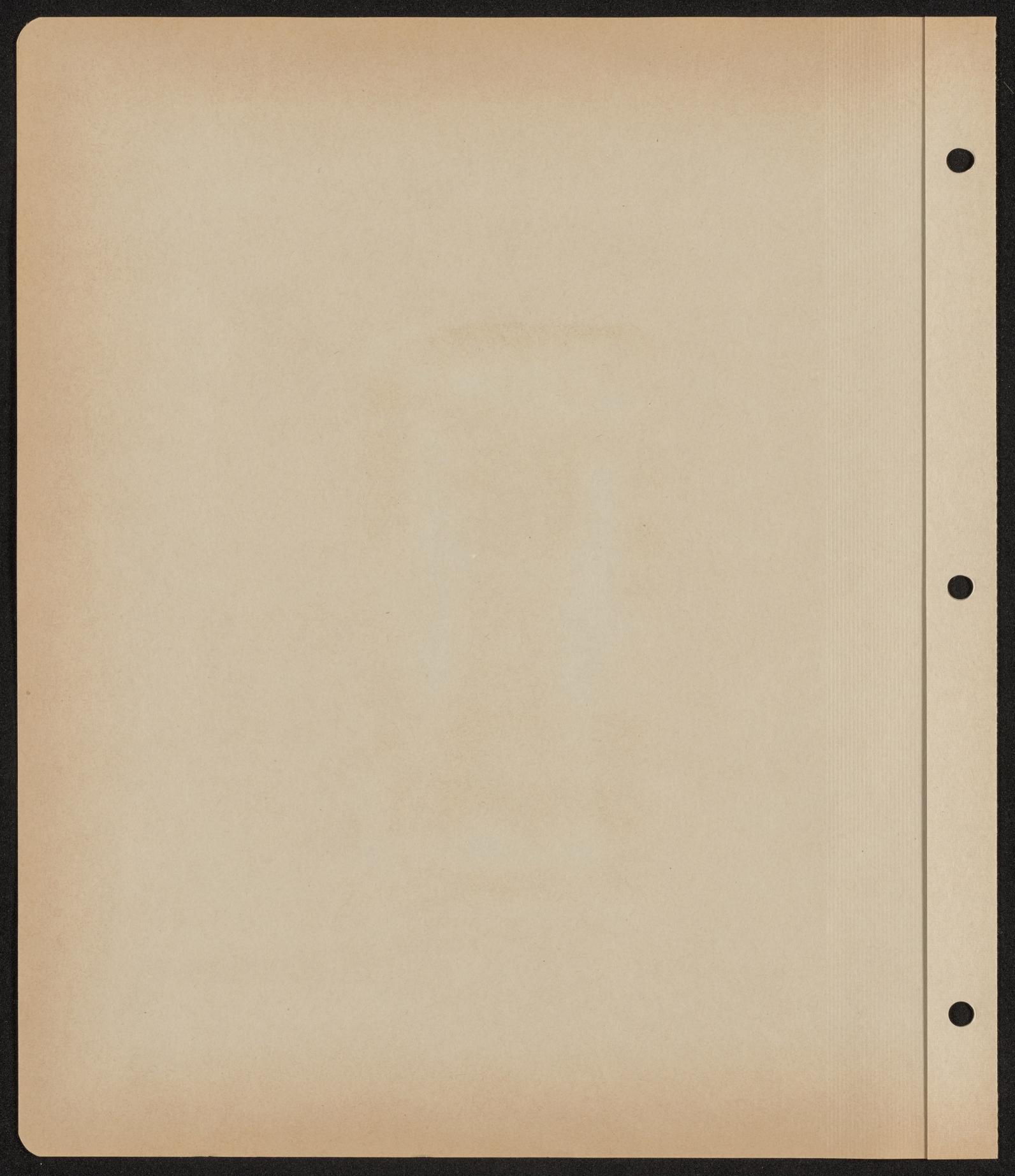
wit to perch operat tow to so it,"

come the tale country, a realised there was a right for he

The handiwork of the military embroiderer makes a brave showing on the mahogany table, the yellow shoulder knot of the third cavalry officer first in the line. It is difficult to imagine that solid-looking, close-built barring and numbering is done by taking up little measures of hollow beading, bit by bit, on a needle and sewing it fast to the stiff foundation. Much of the work looks like upholstery padding of a high and delica ely determined order, and proficiency of this sort is especially marked in the American eagles of gold and silver that poise lifelike all preened and smoothpinioned, on so many narrow strips of black broadcloth meant for cap fronts for West Point cadets, and hat bands of the National Guard naval engineers etc.

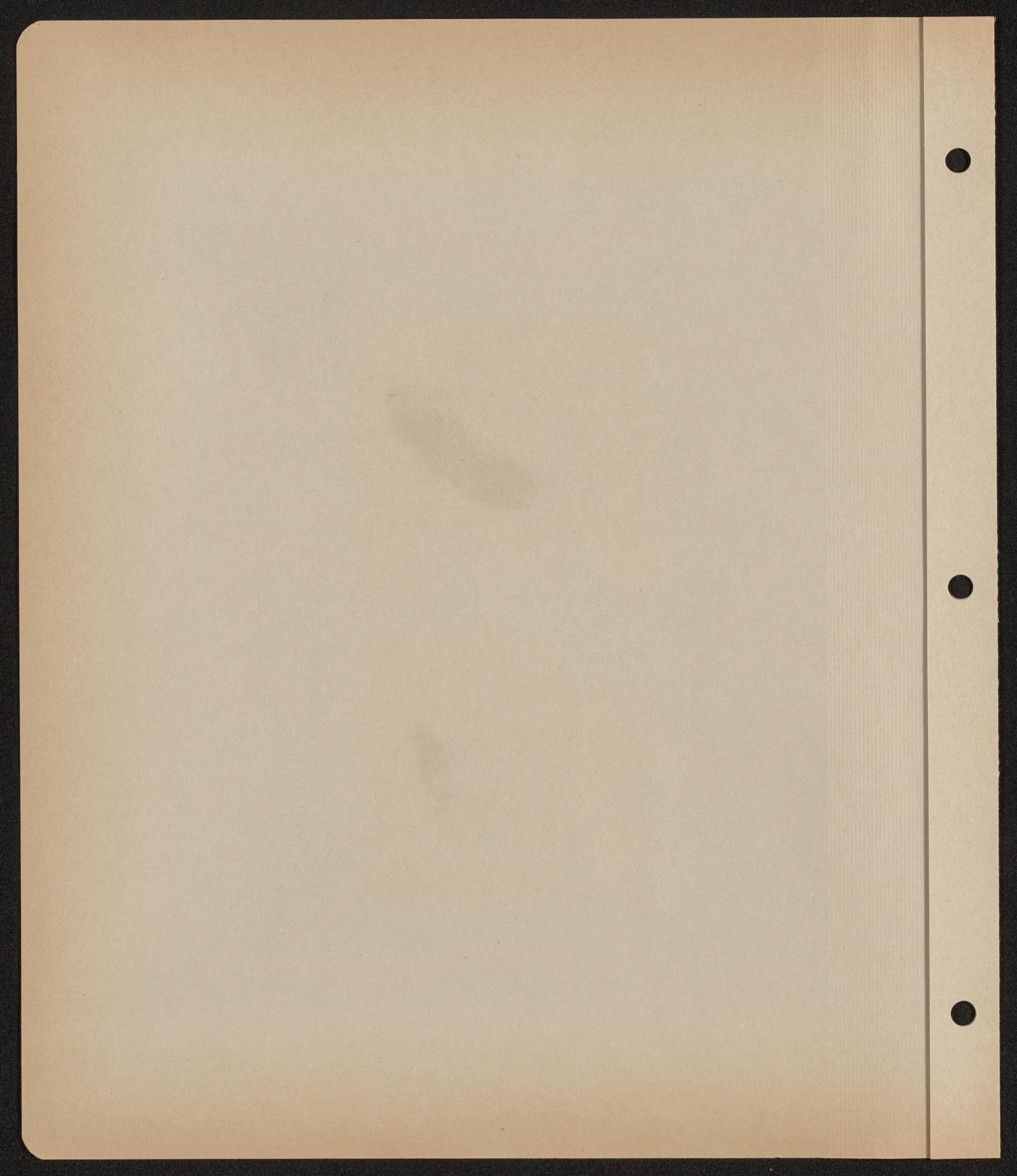
"I have often thot", says madam, "that this kind of embroidery bears the same relation to the decorative needle-work on pliant fabrics, that sculpture bears to painting or etching."

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ernest christian rost 1867-1940





ERNEST CHRISTIAN ROST WAS BORN IN MT. VERNON, NEW YORK ON JANUARY 20, 1867.

HE WAS A MAN OF MANY INTERESTS AND TALENTS. HIS HOBBIES INCLUDED A HUGE AQUARIUM ON WHEELS, WHICH CONTAINED ONE HUNDRED GALLONS OF WATER AND MANY VARIETIES OF FISH, AND A GREENHOUSE CACTUS COLLECTION. HE WAS ALSO AN EXPERT PIANIST, A PHOTOGRAPHER AND JOURNALIST, AND SPOKE FIVE LANGUAGES FLUENTLY.

LIKE HIS FATHER AND GRANDFATHER, ERNEST WAS AN EXCELLENT ARTIST. HE STUDIED IN BARBIZON, FRANCE, MUNICH, AND ROME. WHEN HE WAS 19 HE PRODUCED A LANDSCAPE IN OILS, "THE EDGE OF THE FOREST," THAT WON HIM A GOLD MEDAL IN PARIS AND THE HONOR OF FULL MEMBERSHIP IN THE NATIONAL ACADEMY OF DESIGN IN THE UNITED STATES.

AROUND 1886 ERNEST'S STUDIO IN THE CATSKILL MOUNTAINS OF NEW YORK BURNED TO THE GROUND. ALL OF HIS ART WORK WAS DESTROYED AND AT THAT TIME HE BEGAN STUDYING VOLCANOES. HE STUDIED AT HARVARD UNIVERSITY AND YALE AND EARNED A Ph.D. FOR HIS RESEARCH IN VOLCANOLOGY.

IN 1889 HE MARRIED ALICE HOFFMAN, AND IN 1890 HE JOINED THE DEATH VALLEY EXPEDITION SENT BY THE U.S. GOVERNMENT TO SURVEY THAT REGION. ON THIS EXPEDITION ERNEST CROSSED THE DESERT ON FOOT WITH FREDERICK FUNSTON.

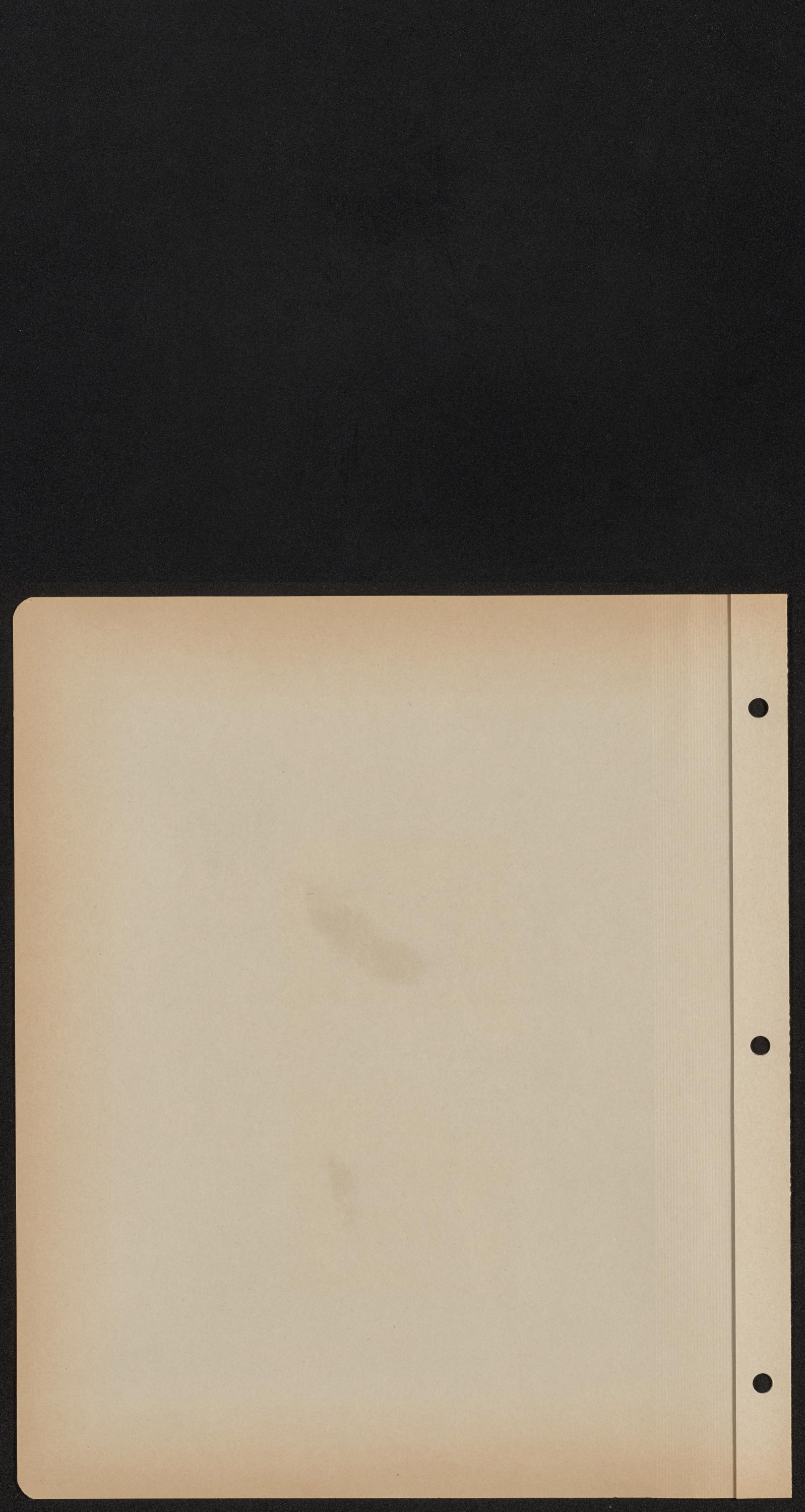
AFTER THE DEATH VALLEY EXPEDITION, ERNEST OPENED AN ART STUDIO IN NEW YORK, WHERE HE ENTERED THE FIELD OF COPPER ETCHING. HUNDREDS OF THESE ETCHINGS ARE ON FILE IN THE COPYRIGHT OFFICE IN WASHINGTON, D.C. IT WAS DURING THIS TIME, TOO, THAT AN OFFICE BOY IN THE STUDIO COPIED MUCH OF ERNEST'S WORK, SIGNING THE ARTIST'S NAME. THIS PLAGIARISM WAS A GREAT DISCOURAGEMENT TO ERNEST, SINCE HE PLACED STRONG TRUST IN ALL HIS EMPLOYEES.

IN 1894 ERNEST'S WIFE DIED, LEAVING HIM ALONE WITH HIS YOUNG SON, MILES, BORN IN 1891. HE THEN MOVED TO COSTA RICA, USING THAT COUNTRY AS HOME BASE FOR THE NEXT TEN YEARS.

IN 1898, AT THE OUTBREAK OF THE SPANISH-AMERICAN WAR, ERNEST WAS MADE SPECIAL FIELD CORRESPONDENT FOR THE NEW YORK HERALD. HIS PHOTOGRAPHS FROM THAT TIME WERE PUBLISHED IN HARPER'S WEEKLY AND OTHER MAGAZINES. DURING THIS PERIOD HE WAS CLOSELY ASSOCIATED WITH GENERAL LENORD WOOD AND COLONEL ("TEDDY") ROOSEVELT.

AFTER THE SPANISH-AMERICAN WAR ASSIGNMENT, ERNEST WAS COMMISSIONED BY THE SECRETARY OF WAR TO PHOTOGRAPH MILITARY OPERATIONS IN THE PHILIPPINES. THE PHOTOGRAPHS WERE TO ILLUSTRATE THE WAR DEPART-MENT'S PHOTOGRAPHIC HISTORY OF WAR.

THE NEXT FEWNYEARS WERE SPENT TRAVELLING THROUGHOUT THE WORLD.
IN 1899 ERNEST PHOTOGRAPHED AND PAINTED THE BOER WAR IN SOUTH
AFRICA AND IN 1900 HE RECORDED THE BOXER REBELLION IN CHINA. AFTER
THIS, HE WAS SENT BY THE NEW YORK STATE DEPARTMENT OF EDUCATION
TO SOUTH AMERICA TO MAKE PHOTOGRAPHS FOR VISUAL INSTRUCTION IN



THE NEW YORK SCHOOLS. AT THIS TIME HE ALSO COLLECTED ARCHEOLOGICAL AND GEOLOGICAL SPECIMENS FOR THE AMERICAN MUSEUM OF NATURAL HISTORY IN NEW YORK CITY AND THE SMITHSONIAN INSTITUTE IN WASHINGTON.

THE U.S. GOVERNMENT USED ERNEST AGAIN IN 1902, COMMISSIONING HIM TO STUDY AND REPORT ON VOLCANOES IN CENTRAL AND SOUTH AMERICA. ON THE ISLAND OF MARTINIQUE HE AND ANOTHER VOLCANOLOGIST OBSERVED THE ERUPTION OF MT. PELEE IN WHICH 40.000 PEOPLE PERISHED. PRIOR TO THIS ERUPTION ERNEST HAD WARNED THE FRENCH GOVERNMENT TO EVACUUATE THE ISLAND BUT THIS HAD GONE UNHEEDED. ERNEST AND HIS COMPANION NARROWLY ESCAPED DEATH PHOTOGRAPHING THE EVENT FROM A SLOOP OFFSHORE. HE ENDED THAT ADVENTURE WITH A BURNED BOAT AND A SINGED MOUSTACHE BUT WITH HIS PHOTOGRAPHIC PLATES INTACT. THE REMARKABLE PHOTOGRAPHS OF THE ERUPTION ARE IN THE AMERICAN MUSEUM OF NATURAL HISTORY.

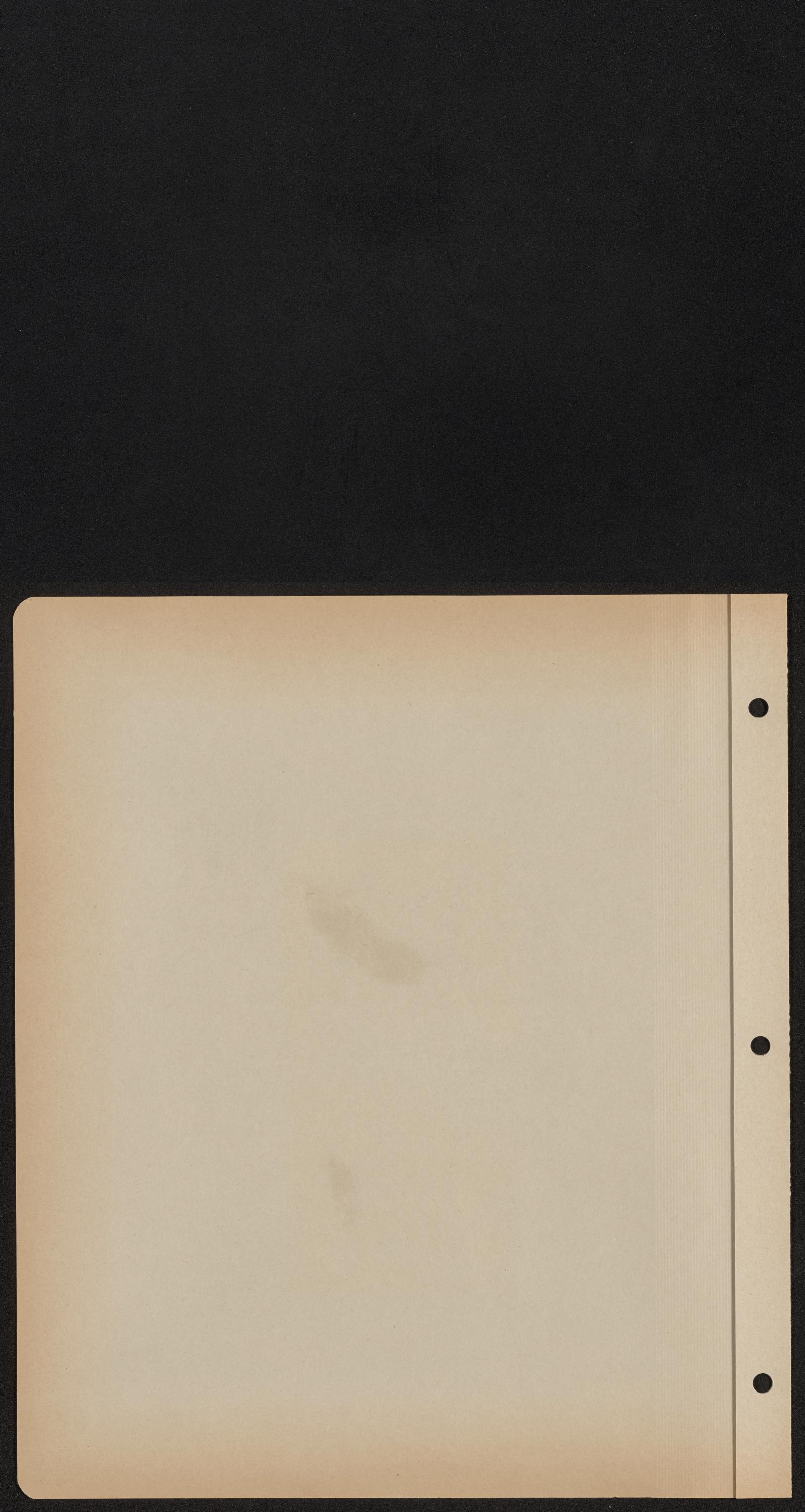
RETURNING TO THE STATES IN 1902, ERNEST SPENT THE NEXT YEAR LECTURING FOR THE NEW YORK STATE DEPARTMENT OF EDUCATION ON HIS SOUTH AMERICAN EXPERIENCES.

IN 1907 HE MARRIED ETTA NEWBURY, AND IN 1908, ERNEST MOVED WITH HIS NEW WIFE AND SON TO CARTAGO, COSTA RICA. CARTAGO IS A CITY SITUATED ON THE SLOPE OF THE VOLCANO IRAZU. HERE, TOO, HE PREDICTED AN ERUPTION WITHIN TWO YEARS, BEING SO CERTAIN THAT HE LEFT FOR THE UNITED STATES. IN 1910 THE PROPHESIED DISASTER OCCURRED AND 1500 PEOPLE DIED AND CARTAGO WAS ALMOST DESTROYED.

WORKING OUT OF NEW YORK AND WASHINGTON, ERNEST CONTINUED HIS GLOBE-TROTTING. IN 1908 HE WENT TO NICARAGUA WHERE AMERICAN FORCES WERE SETTLING BOUNDARY DISPUTES, AND IN 1912, HE FILMED THE MARINES LANDING IN TAMPICO, MEXICO DURING ZAPATA'S TIME. IN 1913 HE HELPED IN THE CONGRESSIONAL INVESTIGATION ON THE DISCOVERY OF THE NORTH POLE (PEARY-COOK DISPUTE) AND, AT THE OUTBREAK OF WORLD WAR I IN 1914, ERNEST BECAME A CONFIDENTIAL ADVISOR TO CONGRESSMEN AND SENATORS.

AFTER HIS HEALTH BEGAN TO FAIL, ERNEST FINALLY SETTLED IN ALHAMBRA, CALIFORNIA BECAUSE OF HIS DESIRE FOR A CACTUS COLLECTION. HE COLLECTED AND IMPORTED SPECIMENS AND MUCH OF HIS WORK IS INCORPORATED IN THE FOUR VOLUME WORK THE CACTACEAE.

HIS LAST YEARS WERE SPENT AS AN OIL PAINTER AND EDITOR OF DESERT PLANT LIFE MAGAZINE. HE DIED IN ALHAMBRA IN 1940 AT THE AGE OF 73. HIS DEATH ENDED THE CAREER OF ONE OF AMERICA'S PIONEER CORRESPONDENTS, A LEADING AMERICAN ARTIST, AND PROBABLY ONE OF THE MOST DARING ADVENTURERS TO STEP BEHIND A CAMERA.



ERNEST C. ROST - EVENTS IN CHRONOLOGICAL ORDER

1867 - BORN JANUARY 20, MT. VERNON, NEW YORK

1886 - ART STUDIO IN CATSKILL MOUNTAINS BURNS

1889 - MARRIES ALICE HOFFMAN

1890 - DEATH VALLEY EXPEDITION

1891 - BIRTH OF SON, MILES ERNEST

1894 - DEATH OF ALICE, MOVES TO COSTA RICA WITH MILES

1898 - OUTBREAK OF SPANISH-AMERICAN WAR, ERNEST IS SENT TO THE PHILIPPINES, CUBA, AND GUAM AS SPECIAL CORRESPONDENT FOR THE NEW YORK HERALD

1899 - PHOTOGRAPHS AND PAINTS THE BOER WAR IN SOUTH AFRICA

1900 - PHOTOGRAPHS THE BOXER REBELLION IN CHINA

GOES TO SOUTH AMERICA TO MAKE PHOTOGRAPHS FOR THE NEW YORK
STATE DEPARTMENT OF EDUCATION

1902 - PHOTOGRAPHS THE ERUPTION OF MT. PELEE ON MAY 8.

LECTURES ON SOUTH AMERICAN EXPERIENCES FOR N.Y. STATE DEPT.

OF EDUCATION.

1907 - MARRIES ETTA NEWBURY

1908 - GOES TO NICARAGUA WHERE AMERICAN FORCES ARE SETTLING BOUNDARY DISPUTES

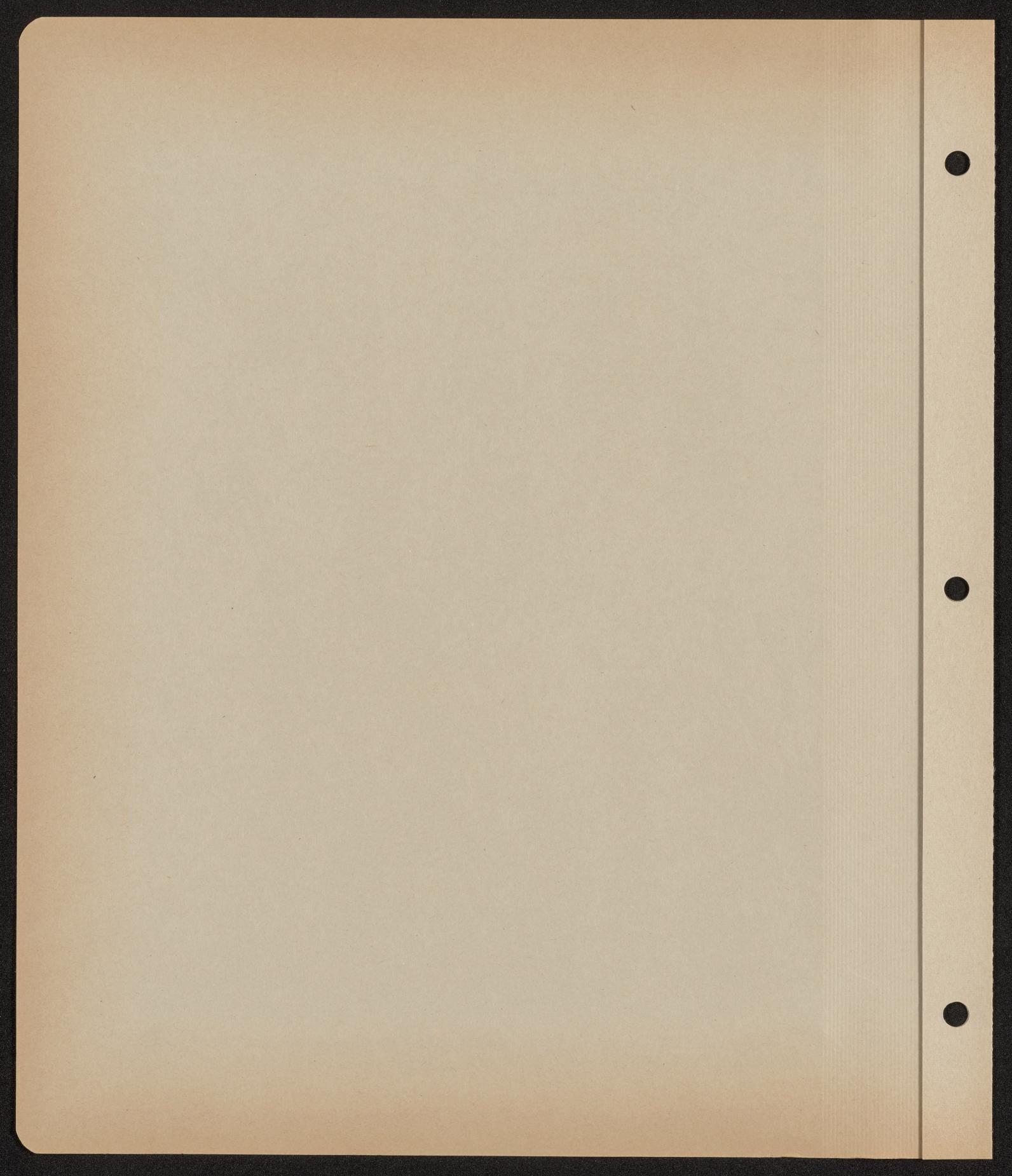
1912 - FILMS MARINES LANDING IN TAMPICO, MEXICO DURING ZAPATA'S TIME

1913 - HELPS IN CONGRESSIONAL INVESTIGATION ON DISCOVERY OF THE NORTH POLE (PEARY-COOK DISPUTE)

1914 - OUTBREAK OF WORLD WAR I, ERNEST BECOMES CONFIDENTIAL ADVISOR TO CONGRESSMEN AND SENATORS

1917 - SETTLES IN ALHAMBRA, CALIFORNIA TO RAISE CACTUS AND PAINT

1940 - DIES IN ALHAMBRA AT AGE 73



MAGAZINE ARTICLES BY ERNEST C. ROST

MUNSEY 23:15-25 APRIL 1900 GUAM AND ITS GOVERNOR

SCIENTIFIC AMERICAN 87:22 JULY 12, 1902 OROYA RAILROAD OF PERU WHICH CLIMBS HIGHER THAN ANY OTHER ON THE GLOBE

SCIENTIFIC AMERICAN 54:22189-90 JULY 19, 1902 COFFEE GROWING

SCIENTIFIC AMERICAN 87:56 JULY 26, 1902 PIZARRO - FOUNDER OF PERU

SCIENTIFIC AMERICAN 87:87 AUGUST 9, 1902 TRANSPORTATION IN SOUTH AMERICA

SCIENTIFIC AMERICAN 87:106-8 AUGUST 16, 1902 MT. PELEE IN ERUPTION

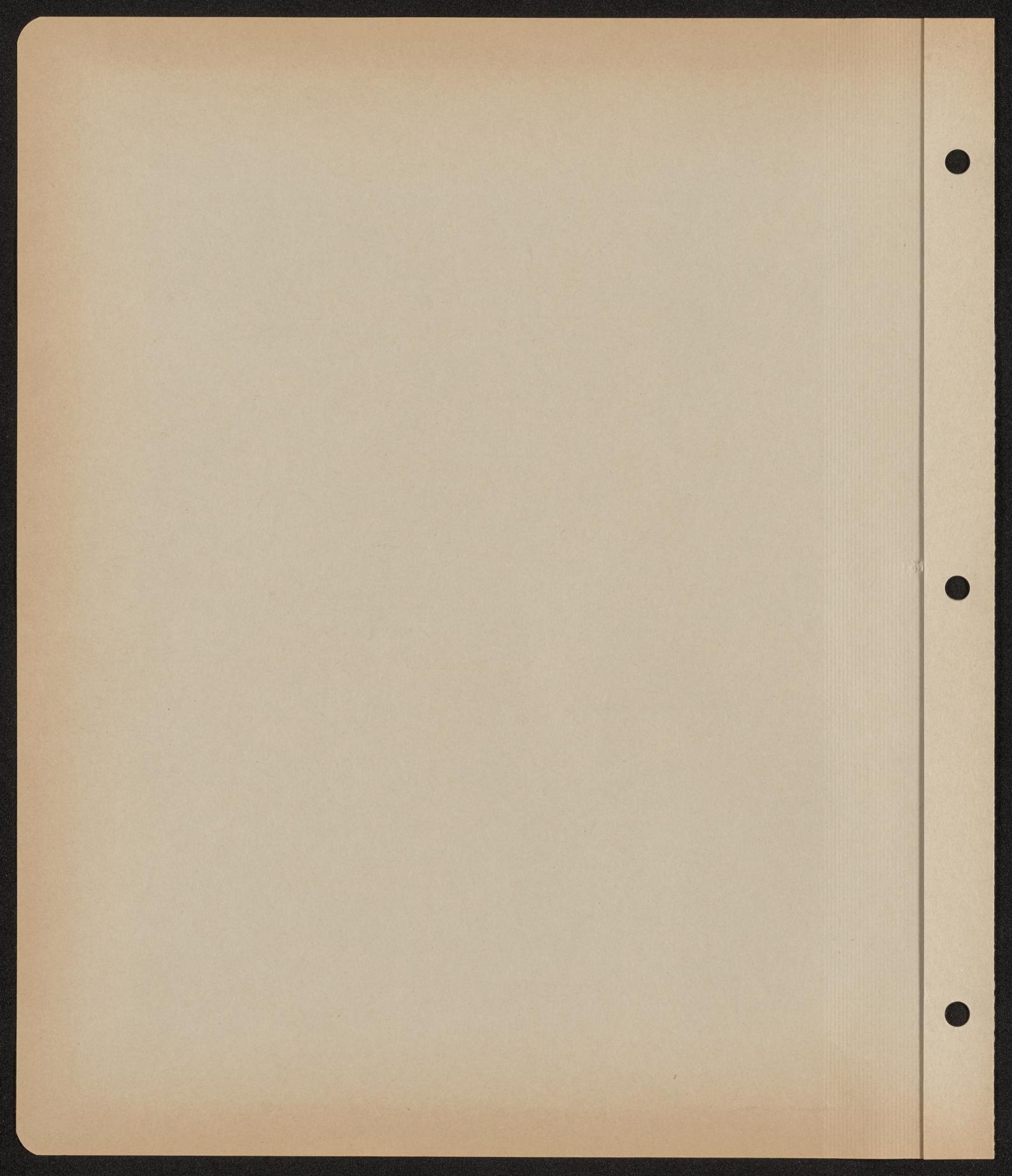
WORLD'S WORK 4:2516-8 SEPTEMBER 1902 HIGHEST OF ALL RAILROADS

SCIENTIFIC AMERICAN 87:173 SEPTEMBER 13, 1902 QUEER CRAFT OF THE PHILIPPINES, CHINA, AND SOUTH AMERICA

SCIENTIFIC AMERICAN 54:22372-3 OCTOBER 4, 1902 PUNTA ARENAS: MOST SOUTHERLY CITY IN THE WORLD

HARPER 107:223-7 JULY 1903 NAVIGATION ABOVE THE CLOUDS

CENTURY 85:958-9 APRIL 1913
SULTAN OF MORO ON THE CHARLESTON



CURIOUS LITTLE GUAM, WHERE NOBODY WANTS MONEY.

An Artist's Strange Experiences.

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After some two hours the doctor of the Yosemite, who was also the health officer of the port, as well as physician and surgeon to the entire population, came aboard and, after being assured by our ship's surgeon that we had no bubonic plague aboard, permitted us to go ashore. This seemed a strange formality, as Guam is so full of lepers and typhoid fever, and especially since ships only enter that harbor on an average of every three months. Soon after we left the Ohio in our little boat we were in shoal water as clear as the proverbial crystal, yet as blue as cobalt. Down below could be seen the many varieties of colored coral, and as we drew nearer shore we could see many species of fish darting swiftly by or lazily resting themselves among the coral branches. So clear was the water that the bottom seemed but a few feet below us, and yet was easily twenty feet deep.

Soon, however, we stranded on coral reefs again and again. In some instances sailors were obliged to step into the water and haul our boat over. From here the shore presented a grand and beautiful sight, with its white coral and sand beach lined with the most perfect specimens of tropical palms and foliage, notably the gigantic bread-fruit, intertwined with beautiful flowering vines. Sassa, as the beach and five or six nipa huts are called, is the landing place for Agana, the capital, which he seven miles inland. How to travel those seven miles to Agana was quite a problem. I succeeded in finding, among ten or twelve natives, one who could make out of my Spanish sufficient to know that I wanted some one to take my traps, and that I desired a conveyance (carameta). It was a strange experience that not a native would move, even when I held out several silver coins. First I thought they did not want the current money of the East (Mexican silver). So I showed them some American coin, but with no more success.

I afterward learned that these people do not care for money. There is no way for them to spend it. They exist on what they can grow, each for himself, and when occasionally a ship drops in from China they trade fruits and tobacco for the modest amount of clothing they require. I witnessed one of those trades. A marine wanted to buy a chicken. He offered from fifty cents to two dollars, but the native had no use for the two dollars, although the bargain was finally made when the native stated he would accept a can of corned beef for the chicken, and he went away happy with his fifteen-cent can of beef.

An experience quite the opposite I had when, after walking a mile, I was directed by a small boy to the house of a Chinaman who had carriages and horses. I asked the Chinaman for how much I could hire his carameta for the day. He said twenty dollars gold. I of course thought he expected I wanted to buy the horse and wagon, but he assured me he understood I only wanted it for a day. He also insisted upon his pay in advance before hitching up. When I told him I thought he was a wholesale robber he promptly came down to four dollars, and was glad to take four Mexican dollars. But then he started to hitch up a carabao, to which I of course objected, as I knew I had a fourteen-mile trip, and the best carabao can only make ten miles a day. Another small coin brought him to time, and, after hitching up a small pony, he called a lad of probably

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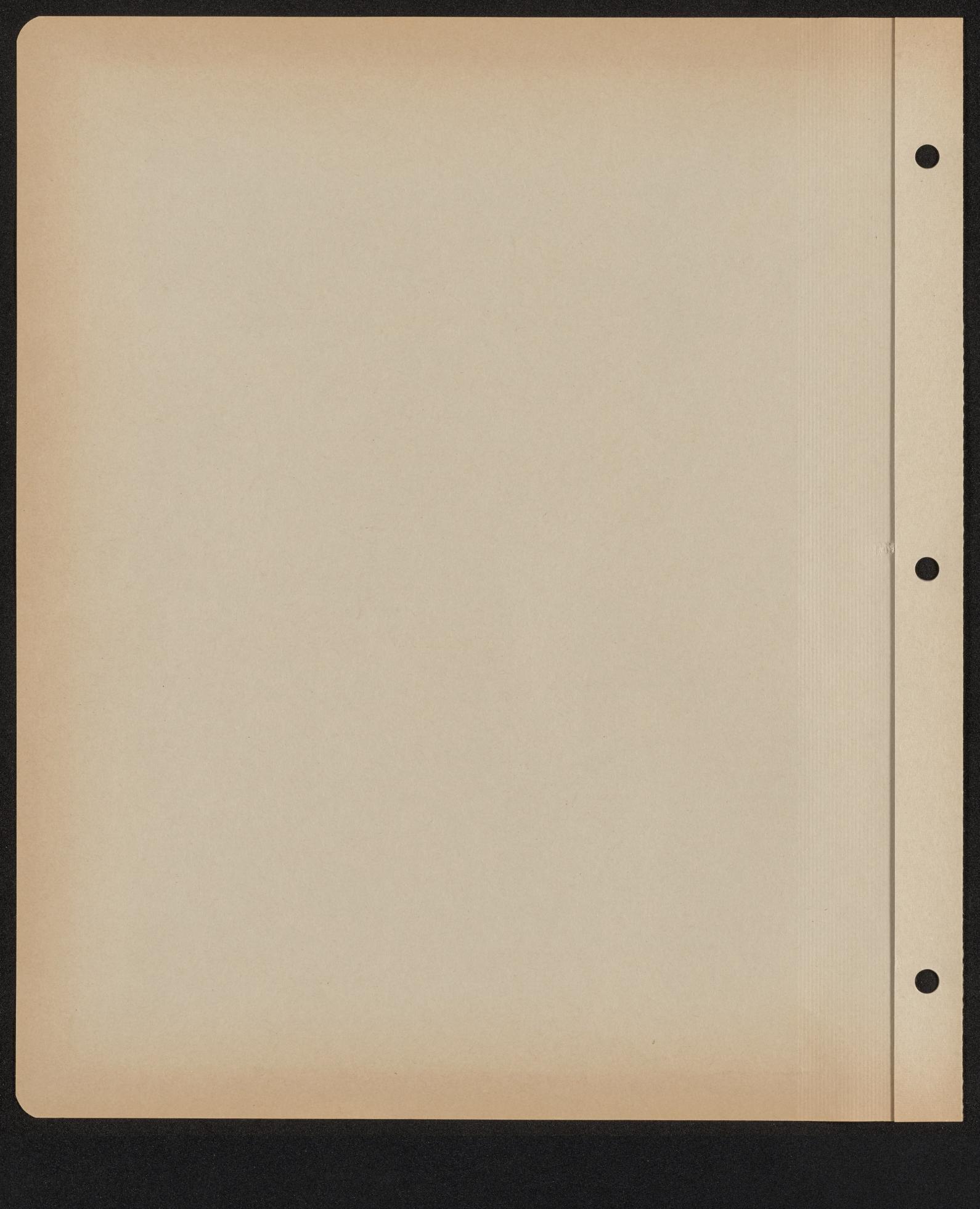
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The houses of the natives resemble closely the thatched nipa homes of the Filipinos. Twice a year the population forms Our capture of Guam is like a chapter out of Dumas. Take itself into what the American farmer calls a "bee" and renews the roofs on the houses. The amusements of the islands consist of cock-fighting, gambling, and dancing. Cock-fights are

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He was a chap that had spent a few years aboard an American sailing-ship, and I found I had a perfect gem-a prize, indeed-in this little fellow, as he was acquainted with every nook and corner on the island. The first three miles, after passing several well-built bridges and over excellent roads, brought us to Assan, where stands one of those typical stone churches denoting the Spanish régime. The town also has the usual cemetery and bone-pile, but had an innovation in the shape of a shed built over a single coffin, or, properly speaking, open box, which is used in turn for each one of the funerals that takes place. I could not suggest that undertakers flock to Guam. In Assan the houses are all along one street, Calle Reina, and it has some five hundred inhabitants. From here we passed several times close to shore, and again the road winds inland among the low hills and flat lands, where one sees occasionally a rice-field, banana - patch, tobacco - field, or one of those superb cocoanut-

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Guam is a proposition that can be laid at the door of Magellan. He discovered it back in the fifteenth century. Like all Polynesia it is not the "leavings" of God's hand, but the spit tle of a mighty volcano that must have "worked overtime," as Dooley says, before Adam. How the aborigines came there, and from whither, and also why, let us leave to the consideration of graver minds. Their deed antedates the claim of Magellan's, for when he strayed thither the natives swarmed around his ship. They showed no disposition to question the propriety of his visit, and this trait seems to have passed down to the present generation, possibly because, so seldom does a ship drop anchor at Guam, the inhabitants, out of sheer curiosity, welcome the visitor, not concerning themselves as to whether one is friend or foe.

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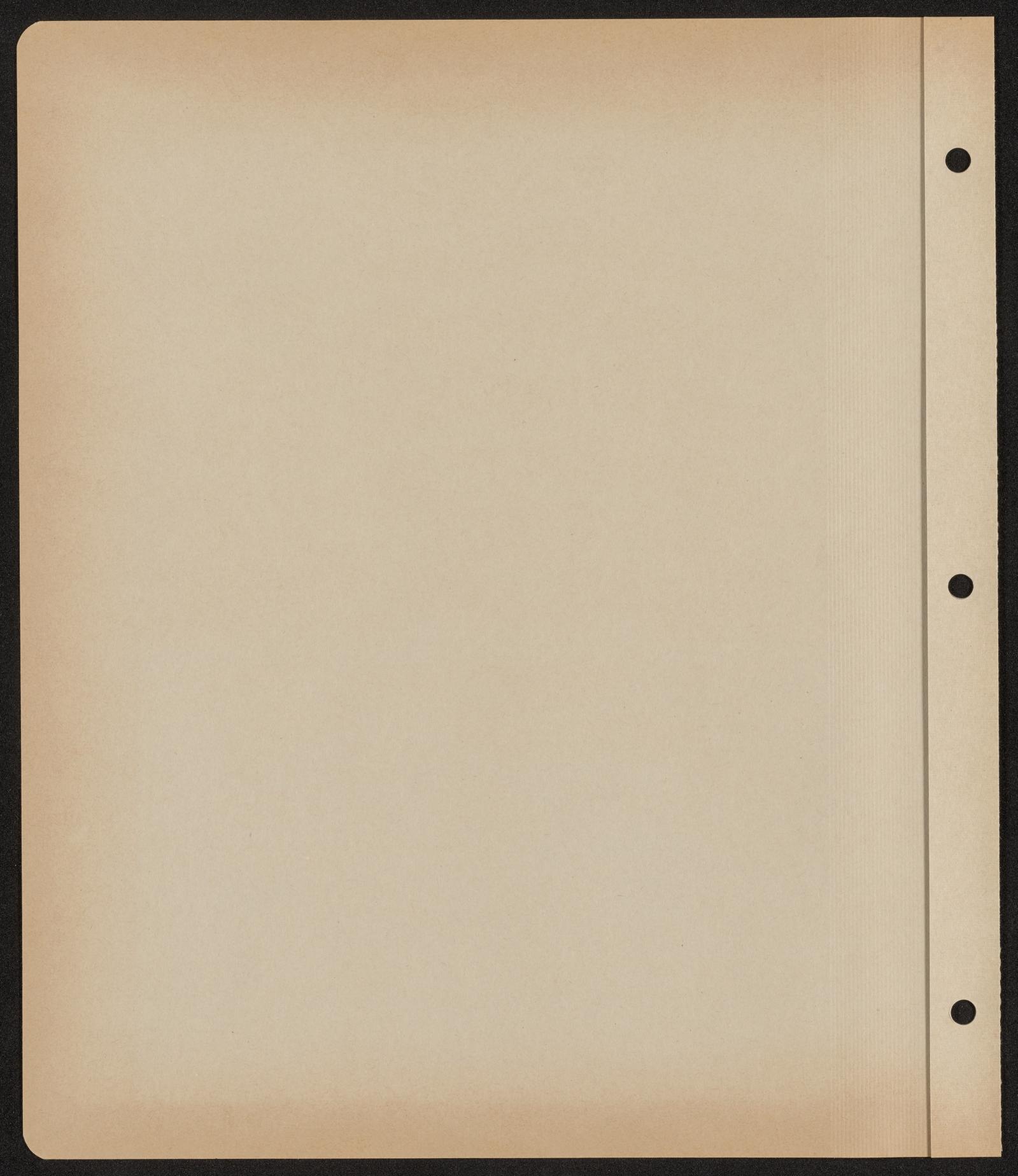
. Whough Lalf of the harbor is taken up with coral reefs, principally near the middle of the harbor, Commander Taussig said to me: "They are clearly defined, and as the southern shore is a high bluff, the main entrance could be easily guarded; it could therefore be well protected by us." To the westward is tabras Island, which makes a splendid lea for the northeast trade winds and commands the northern approach. Landing outside of the harbor is difficult on account of the reefs, heavy surf, and strong undertow. The natives make good seamen, and at present 3,000 of the islanders are away on ships, the result of which is a large preponderance of women in the island. One hundred years ago Guam was a great resort for whalers, but in the last half-century the Hawaiian Islands gradually absorbed the trade, and now, owing to the decadence of the whaling industry, not a half-dozen call in a year at Guam.

Considerable of the land is in the hands of the people, and is cut up into small farms. The men do most of the labor; the women remain at home and attend to household duties. The island produced formerly more than enough to supply the food demand of the population, but of late, owing to the improvident methods, the rice-fields have shrunk in extent, and Guam is now dependent upon Japan. The islands yield coffee, cacao (chocolate), Indian corn of good size, and rice. Sugar was cultivated, but for want of ships to market it the industry has been reduced, so that now only sufficient is raised to supply the demands of the islanders. Pineapples, cocoanuts, and coprax are exported, nearly all the available spots along the beach being given over to cocoanut groves.

The houses of the natives resemble closely the thatched nipa homes of the Filipinos. Twice a year the population forms itself into what the American farmer calls a "bee" and renews the roofs on the houses. The amusements of the islands consist of cock-fighting, gambling, and dancing. Cock-fights are held every Sunday and upon every holiday, "of which there are not more than four per week in Guam," Commander Taussig remarked, and, continuing, said: "The gubernardorcillo (mayor) is the stake-holder. The birds are of a fine breed, and the battle is most desperate and decisive. The spurs worn by the cocks consist of sharp steel blades, very fine and thin, about two and one-half inches long, strapped to the leg of the bird. Before the match begins the cocks are led around the ring and bets are made. When the stake has reached twenty dollars a side the pool is closed. A murderous conflict then commences, and often the birds are killed in less than a minute.

The natives are also very fond of dancing, and for this privilege are taxed and the hours are prescribed by the law. As a race they are amiable and respectful to their superiors and the priests. They are a religious race, but, of course, can be absolved from almost any indiscretion for a pittance. The drink of the islanders is tuba, distilled from the juice of the cocoanut, and is very intoxicating and is very cheap. The juice of the cocoanut also serves to produce sugar, molasses, and vinegar. Aside from tuba, the natives are strangers to the wine when it

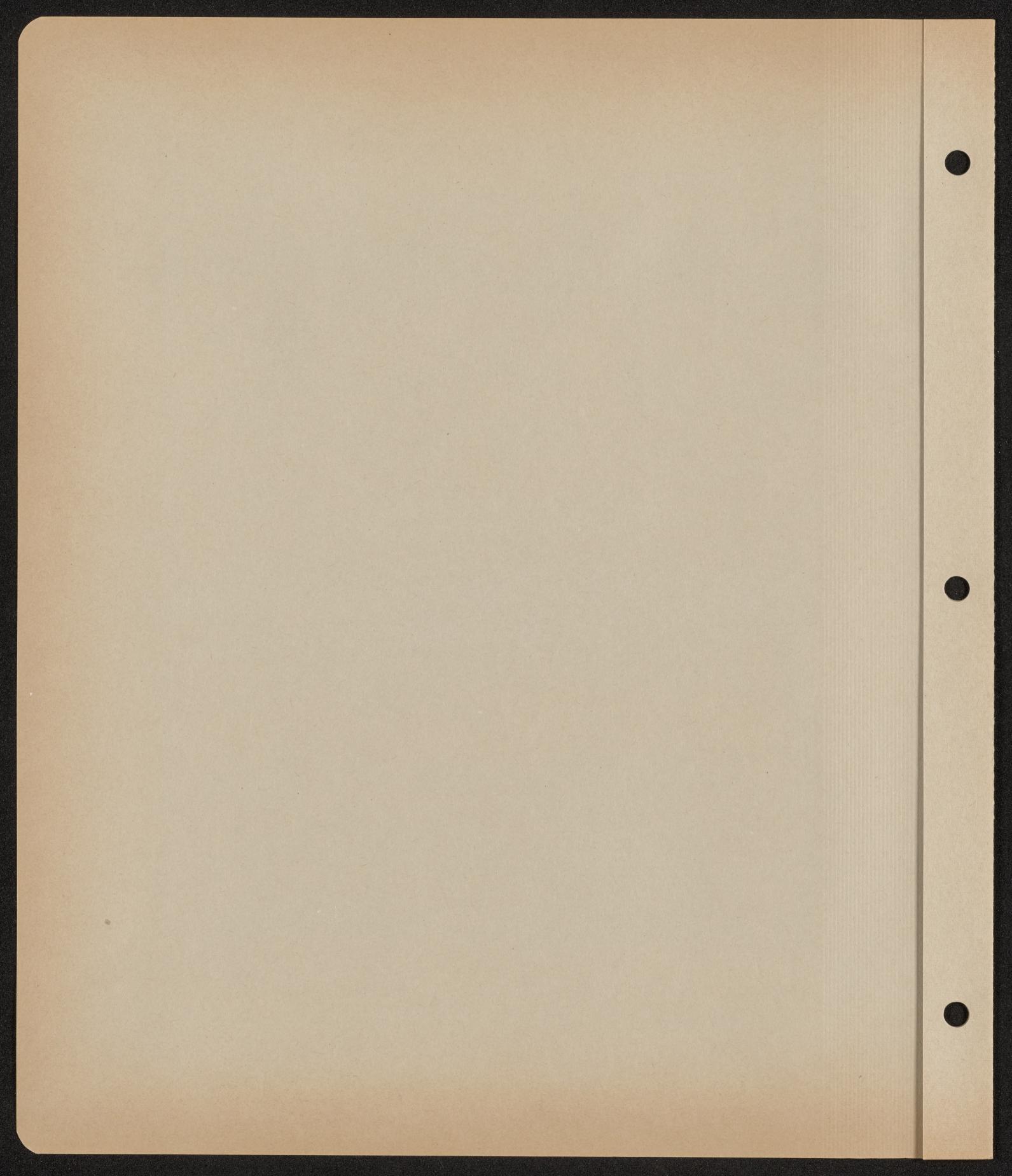
The islands are well stocked with the water-buffalo, doing what little work is required. The principal wood of the island is ifel, a hard, dark-red wood not unlike teak, and of such last-





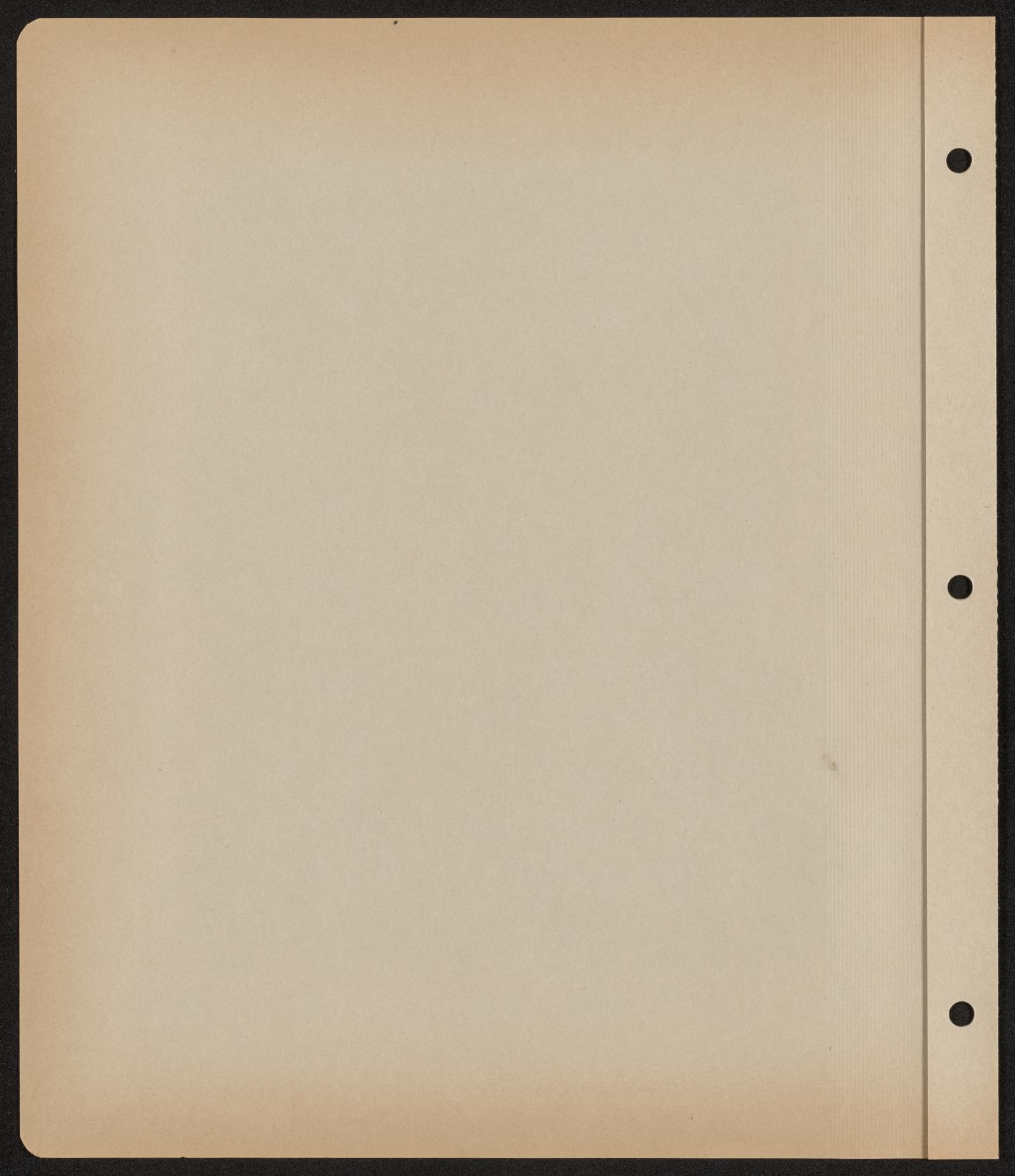
ERNEST C. ROST WAS IN HIS LATE TEENS (PICTURED ABOVE) WHEN HIS ART STUDIO IN NEW YORK'S CATSKILL MOUNTAINS (PICTURED BELOW) BURNED TO THE GROUND. ALL OF HIS ART WORK WAS DESTROYED AND HE THEN BEGAN TO STUDY VOLCANOES.



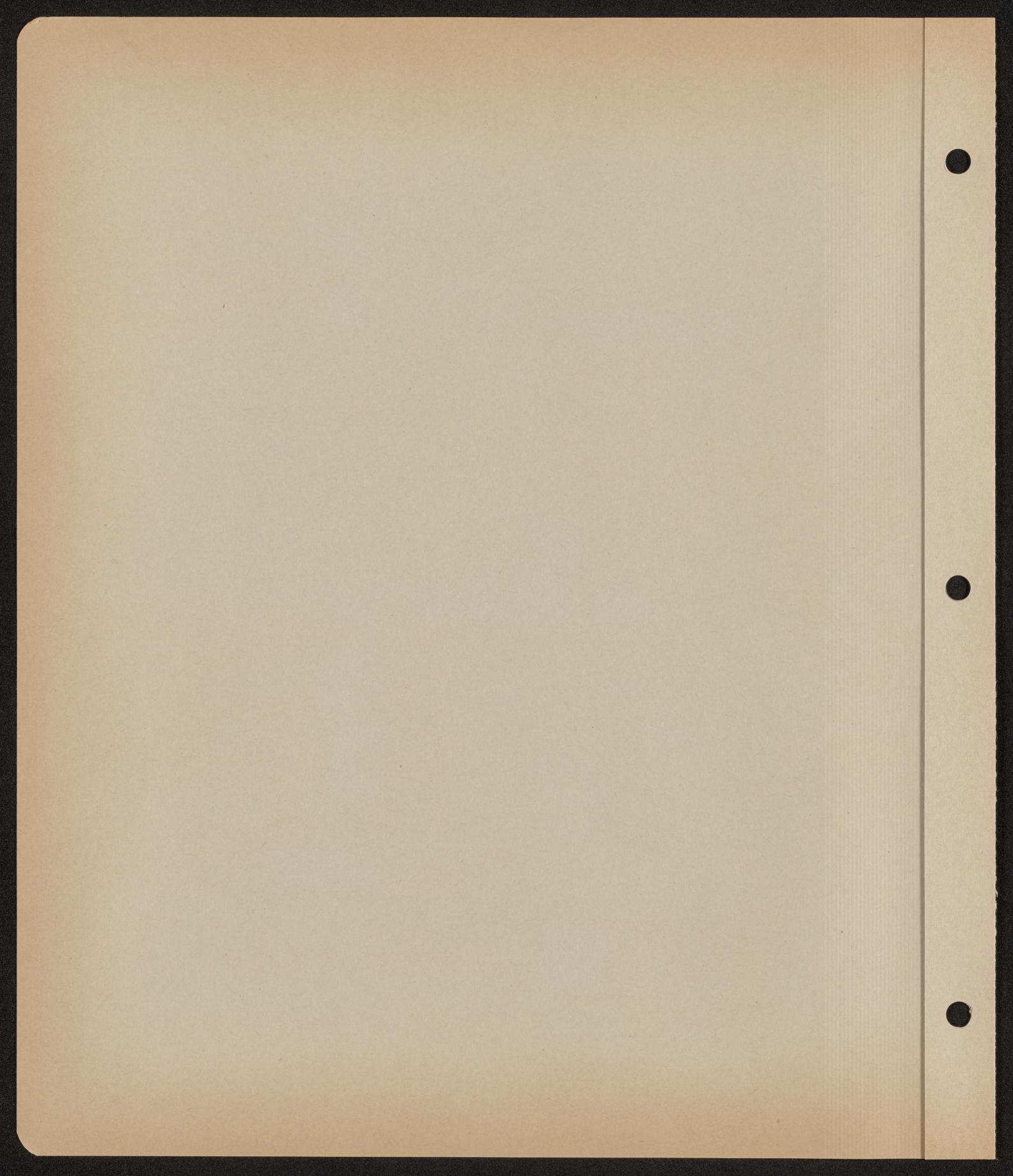




THIS PICTURE, "SOUL'S AWAKENING," WAS PAINTED BY AN ENGLISH ARTIST, JAMES SANT, IN THE LATE 19TH CENTURY. IT IS A PORTRAIT OF ALICE HOFFMAN, ERNEST ROST'S FIRST WIFE. AS A YOUNG GIRL, ALICE MODELLED FOR A GROUP OF ARTISTS IN THE CATSKILL MOUNTAINS. ERNEST ROST AND JAMES SANT WERE MEMBERS OF THIS GROUP AND SANT, HAVING MISSED THE DAY ALICE WAS MODELLING, BORROWED ERNEST'S PAINTING TO REPRODUCE. SANT'S PAINTING WON A PRIZE IN A LONDON EXHIBIT AND ERNEST'S PAINTING WAS DESTROYED IN THE FIRE IN HIS STUDIO. THIS IS THE ONLY KNOWN PICTURE OF ALICE HOFFMAN ROST, WHO DIED IN HER EARLY TWENTIES.



LOS ANGELES PUBLIC LIBRARY 630 WEST FIFTH STREET LOS ANGELES 13, CALIFORNIA CITY LIBRARIAN BOARD OF COMMISSIONERS . RUFUS B. VON KLEINSMID HAROLD L. HAMILL ROBERT J. BAUER February 16, 1949 MRS. ELMER BELT TIMOTHY MANNING EDWARD A. DICKSON Mrs. Mildred K. Rost 2037 Grandview Rt. 1 Box 344 Carlsbad, California Dear Mrs. Rost, The following note about James Sant was found in Champlin Cyclopedia of painters and paintings, Vol. III, page 112: Sant, James, born in London in 1820. Figure and portrait painter, pupil of John Varley, and student in 1840 of Royal Academy. Very successful as a painter of portraits, especially of children; elected an A.R.A. in 1861, and R.A. in 1871. In 1872 he was appointed principal painter in ordinary to the Queen. Among his sitters have been the Queen, Prince Albert, children of the Prince of Wales, and other members of the royal family, and many of the nobility. Other works: Children in the Wood (1854); Fortune Teller(1855); Infancy (1857); Little Red Riding Hood (1860); First Source of Sorrow (1862); Taking Notes (1863); Turn again Whittington (1864); Light in Dark Places (1866); Mentonese Children (1869); Alone (1870); Schoolmaster's Daughter (1871); Peaches (1874); Early Post (1875); Gleanings (1877); Little Zara (1878); Adversity(1879); Maidenhood (1882); LoveBirds (1883); Sylvia (1884); Forget-me-not (1885); Portrait of Adelina Patti (1886). It has been a pleasure to have helped you, and I will be delighted to stop and have a cup of tea. Yours sincerely, Olive Throng Olive T. Sprong Assistant Department Librarian Art & Music Department S/lr INFORMATION ON THE ARTIST, JAMES SANT WHO PAINTED THE PORTRAIT OF ALICE HOFFMAN (MRS. ERNEST ROST), "SOUL'S AWAKENING."





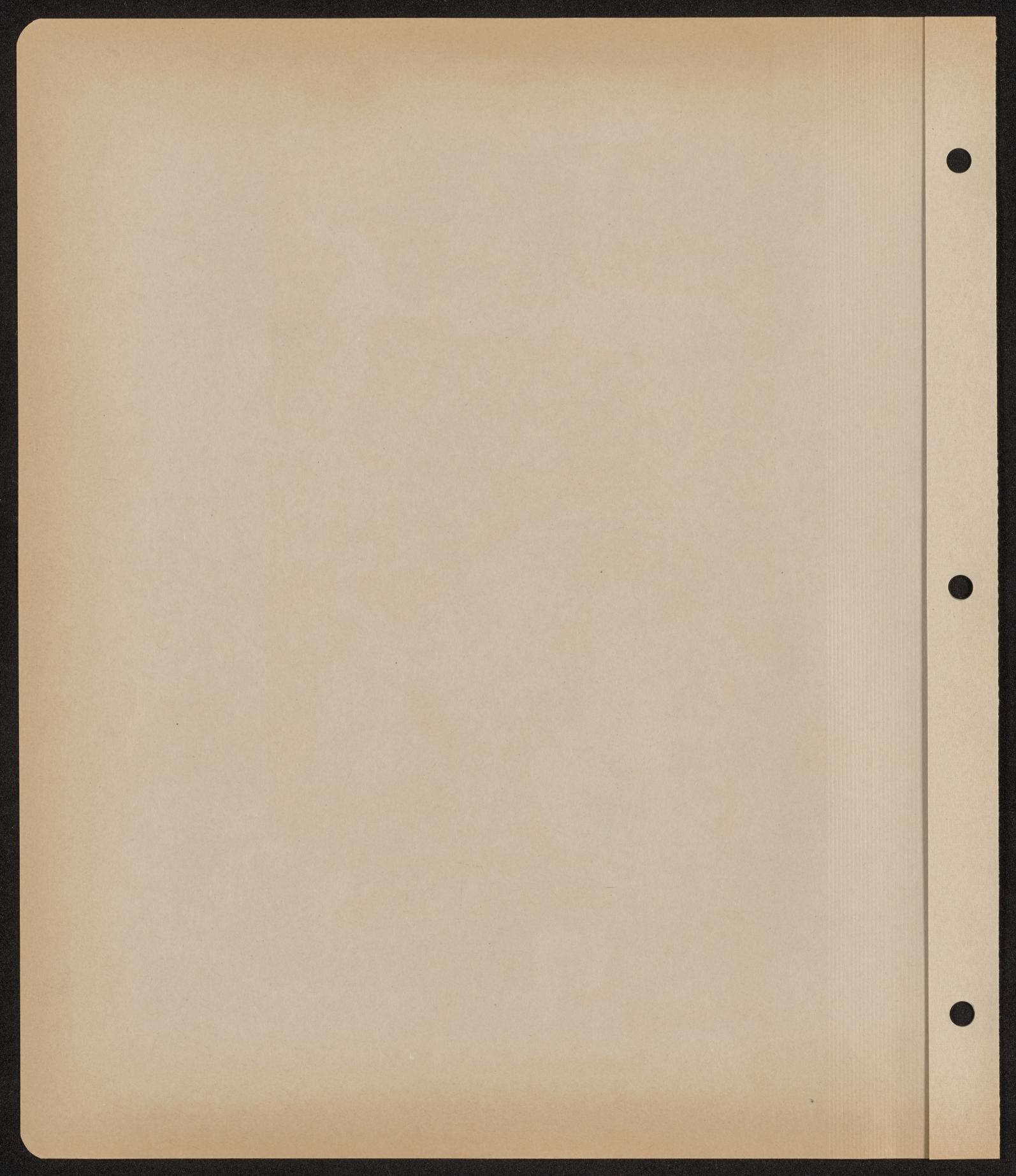
PICTURES TAKEN IN THE 1920'S AND 1930'S....





DURING SOME OF ERNEST ROST'S CACTUS COLLECT-ING TRIPS.





Early Photographer Recorded History; Worked With Marine Corps in 1800's

"The United States transport "Ohio," on which I had the good fortune to secure passage, dropped anchor in the harbor of San Luis d'Apra at daybreak on one of those glorious October mornings only to be experienced in the lower latitudes of the Pacific."

Ernest Christian Rost was making his first visit to Guam. He had been sent there as a reporter and photographer for "Leslie's Weekly," a New York magazine.

The story and pictures he compiled told of Uncle Sam's attempts at civilizing the American possession, and of the work of two companies of Marines stationed there.

.Marines have not a kind word for Guam . . ." his article reports. Homesickness was sweeping through the ranks . . . there had been no mail for three months.

The year was 1899. E. C. Rost, photographer, explorer, geologist, adventurer and artist had brought the first camera to the island possession. His mission — to obtain information on this strange island recently acquired by the U.S. government, and to bring word of home to two companies of lonely Marines stationed there.

The history of U.S. military activities in the Pacific during this period corresponds with the biography of Rost.

Working out of the Adjutant General's office, he was one of the first photographers assigned to the Marine Corps.

Rost carried his heavy Reflex camera and 24 bulky film plates all over the Pacific, following history from war to war. In peaceworld, and circled the globe entirely four times in his colorful career.

In The Spanish American War When the Spanish American War broke out in 1898, Rost received one of his first assignments as a photographer with the Marine Corps and Army. His battlescarred camera recorded the sinking of the Spanish ship, Merrimac at the mouth of Santiago Harbor by Lt. Richmond P. Hobson.

During the last and bloodiest battle of the war - the famed capture of San Juan Hill - he was in the field of fire getting pictures of the charge up the hill by American forces.

Rost was on the scene when the Boers of South Africa revolted against Great Britain in 1899. His photographs and paintings of the bloody insurrection were received by national publications.

the Philippines, where Emilio the camera equipment on a mat- forced the adventurous photog-Aguinaldo was leading an army of tress in the sloop's hold, then rapher to lead a quieter life. He 12,000 against American forces in dived overboard. Almost before he settled down to his pen drawing captured Aguinaldo, Rost left the in the water with hot pumice. islands in search of new adventure.

rection.

A Brush With Death

E. C. Rost lived through half a dozen wars, only to have his closest brush with death due to natural phenomena.

American government to make a geological survey of Mt. Pelee, near St. Pierre on the island of Martinique. The long - extinct vol- the volcano's heat. cano had been showing signs of life, and Rost was directed to ex- him to Nicaragua in 1908, where plore the possibilities of an eruption. The possibility became a tragic reality.

On May 8, 1902, Rost had rowed ashore from a sloop anchored in the bay to begin his survey of Mt. Pelee. Suddenly, the ancient mountain belched a cloud of



MILES ROST, professional artist and craftsman of North Carlsbad, works on one of his colored ink originals. time. he traveled throughout the He related to the Scout the adventurous story of his father, the late Ernest Rost, former correspondent-photographer with the Marine Corps.

> smoke and pumice. Rost recog- American forces were attempting nized this as the initial stages of to quell uprisings and settle bouna volcanic explosion, and realized dry disputes. it was too late to give any warn- In 1912, trouble began stirring in minute.

one of the worst volcanic explos- with his camera. ions in history.

ing the film plates.

Death Was Seconds Away

Death was only seconds away if That same year, he travelled to he remained on deck. He tossed protest of U. S. possession of the hit the water, the volcano blew its and painting and received national island group. When U. S. Army top. The tremendous explosion lev-BrigGen. Frederick Funston eled the ship's superstructure and crushed the native uprising and showered Rost and his companions

Fortunately, the ship's base held together and his camera equip-In 1900, he worked with Marine ment was intact. His only injury Corps and Army forces in China. was the loss of his hair, eyebrows His now famous Reflex recorded and mustache in the red-hot pum- step behind a camera, battle scenes in the Boxer insur- ice bombardment. On the island of Martinique, 30,000 people lost their lives in one of nature's most devestating blows to mankind.

Rost's son, Miles, a professional artist in North Carlsbad, has the original photographs his father In 1902, he was sent by the took of the Martinique disaster. On the final picture can be seen curious little oval blots where the film had been literally cooked by

Ernest Rost's restless spirit took

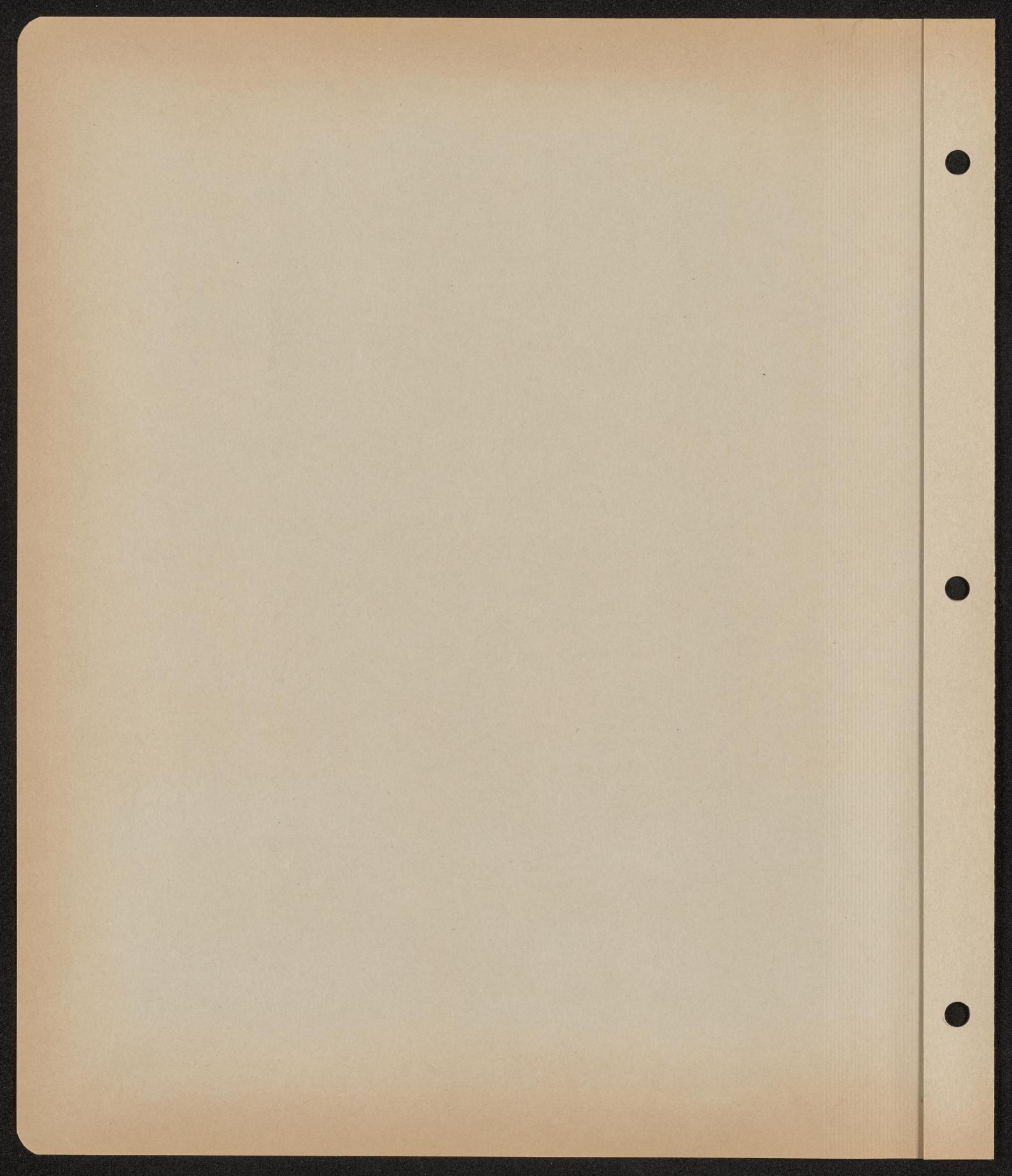
ing of the coming disaster. The Mexico. Gen. Francisco (Pancho) mountain would blow its top any Villa and a renegade known as 'Zapata" led a revolt against the He scrambled into his boat and Mexican government and later ar quickly rowed back to the sloop, rested several American sailors in On deck, he grabbed his camera the coastal city of Tampico. When and began photographing the be- the U.S. retaliated with a troop ginning stages of what was to be of Marines, Rost was on the scene

He followed the war's action He kept photographing the rag- during the next two years, recording mountain until intense heat ing the clashes between Villa and blistered his film and began melt- the Mexican Republic and the American forces' eventual tracking down and capturing of the

In the years that followed, age recognition for his works. Many of his originals can still be seen in the suburban studio of his son.

In 1940, death ended the career of Ernest Christian Rost, one of America's pioneer correspondentphotographers, and probably the most daring adventurer ever to

CHRISTIAN ROST'S SON, MILES, RECOUNTS HIS FATHER'S ADVENTUROUS LIFE IN AN ARTICLE FOR THE CAMP PENDLETON NEWS-PAPER.





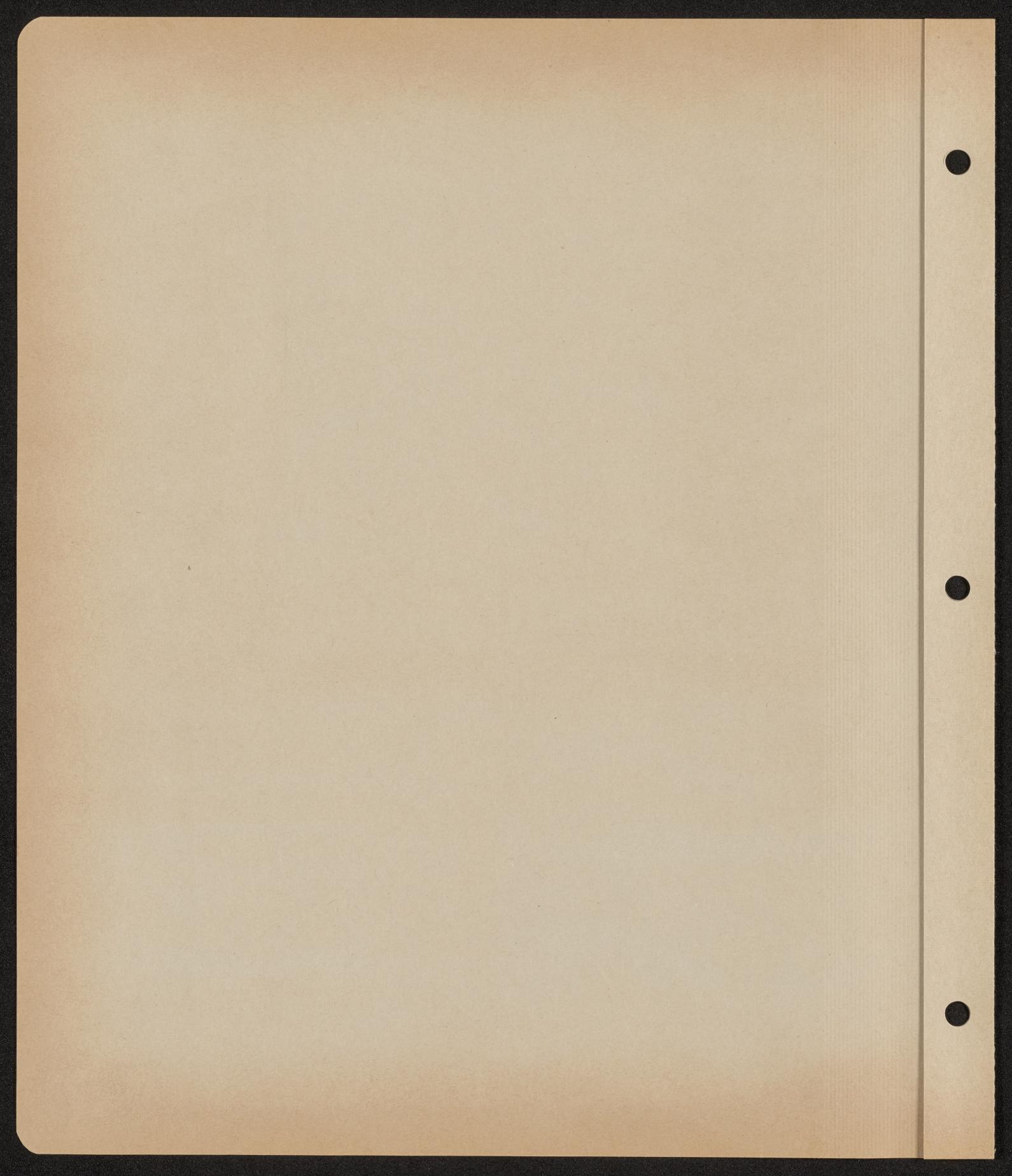
ERNEST C. ROST'S CACTUS GARDEN IN ALHAMBRA, CALIFORNIA



ERNEST ROST IN FRONT OF HIS HOME IN ALHAMBRA



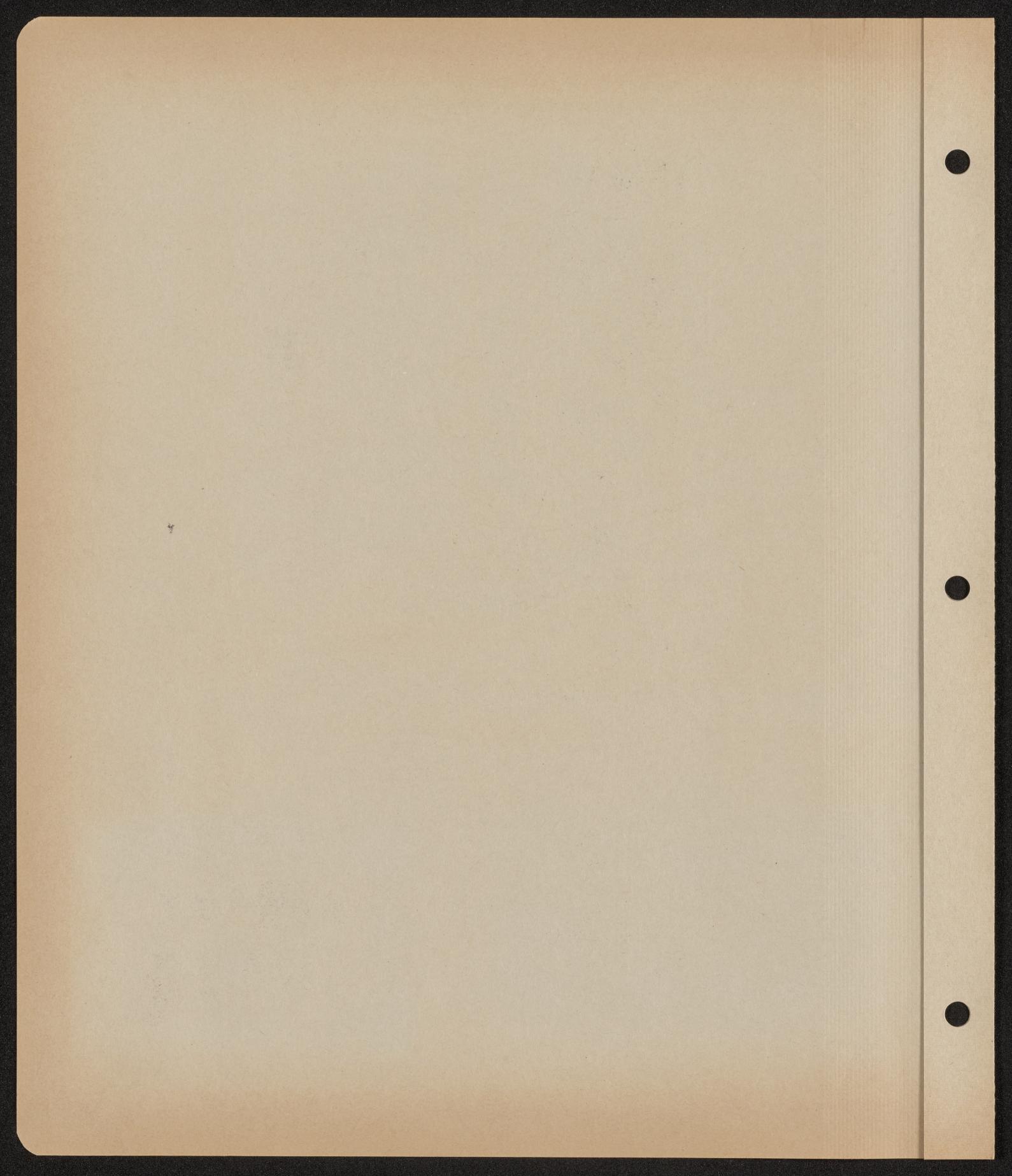
ETTA AND ERNEST ROST IN THEIR CACTUS GARDEN

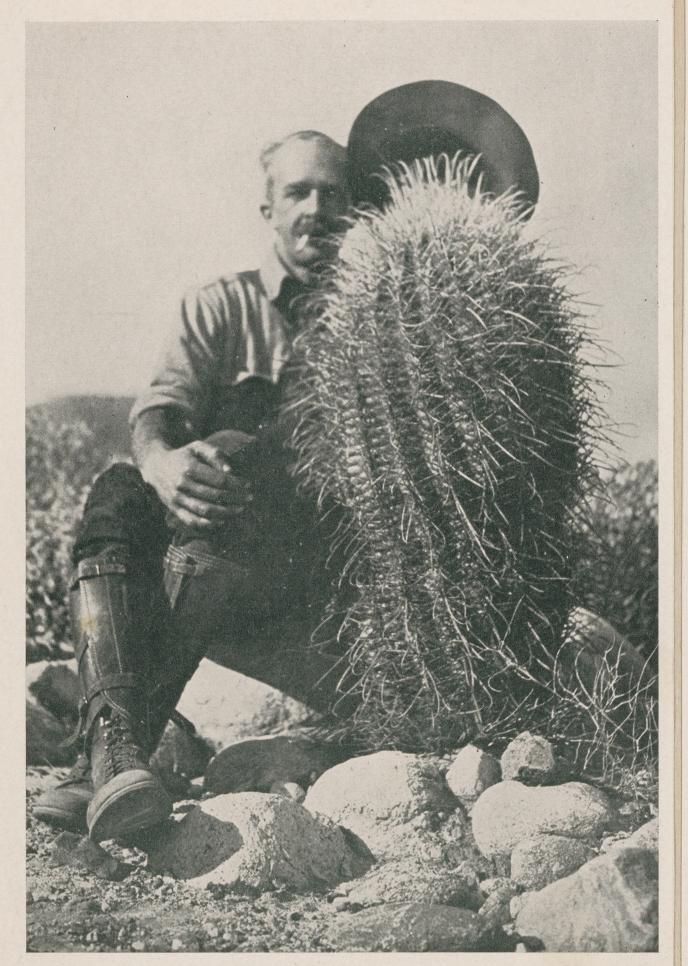




ETTA AND ERNEST ROST IN ALHAMBRA, CALIFORNIA







FEROCACTUS ACANTHODES

E. C. Rost

DESERT PLANT LIFE

OFFICIAL PUBLICATION AMERICAN SUCCULENT SOCIETIES
Cactus and other Succulent League
Chicago Cactus Society
Long Beach Cactus Club

AUGUST, 1938

WHOLE NUMBER III

NUMBER 8

TENTH YEAR

VOLUME 10

NUMBER EIGHT

E. C. ROST Alhambra

FEROCACTUS ACANTHODES

Prior to the publication in 1922 of Volume III of The Cactaceae (Britton and Rose) the genus Echinocactus was artificially broadened from time to time in order to include many species of cactus which obviously were thus wrongly classified. Britton and Rose conferred great benefit on cactus enthusiasts and simplified the study of this group by placing thirty species, twenty-five of which had long been known as Echinocacti, in a new genus which they designated Ferocactus (from the Latin ferus—wild, fierce, cruel—and cactus), descriptive of the spiny character of the plants. The type species is Ferocactus Wislizeni (Engelmann). The oldest species of the genus is Ferocactus nobilis, formerly known as Cactus nobilis Linnaeus, collected by Doctor William Houston in Mexico before 1853 and described by Miller. The latest species referred to the group by Britton and Rose is Ferocactus Rostii, described in The Cactaceae. The various species of Ferocactus differ from those of Echinocactus chiefly in their fruits and flowers and the absence of a woolly pad in the crown.

Ferocactus acanthodes was known in the United States and Mexico for about seventy years as Echinocactus cylindraceous, descriptive of the plant's shape; but the specific name acanthodes (from the Greek, meaning spiny form) is much older; and Britton and Rose wisely replaced the older name.

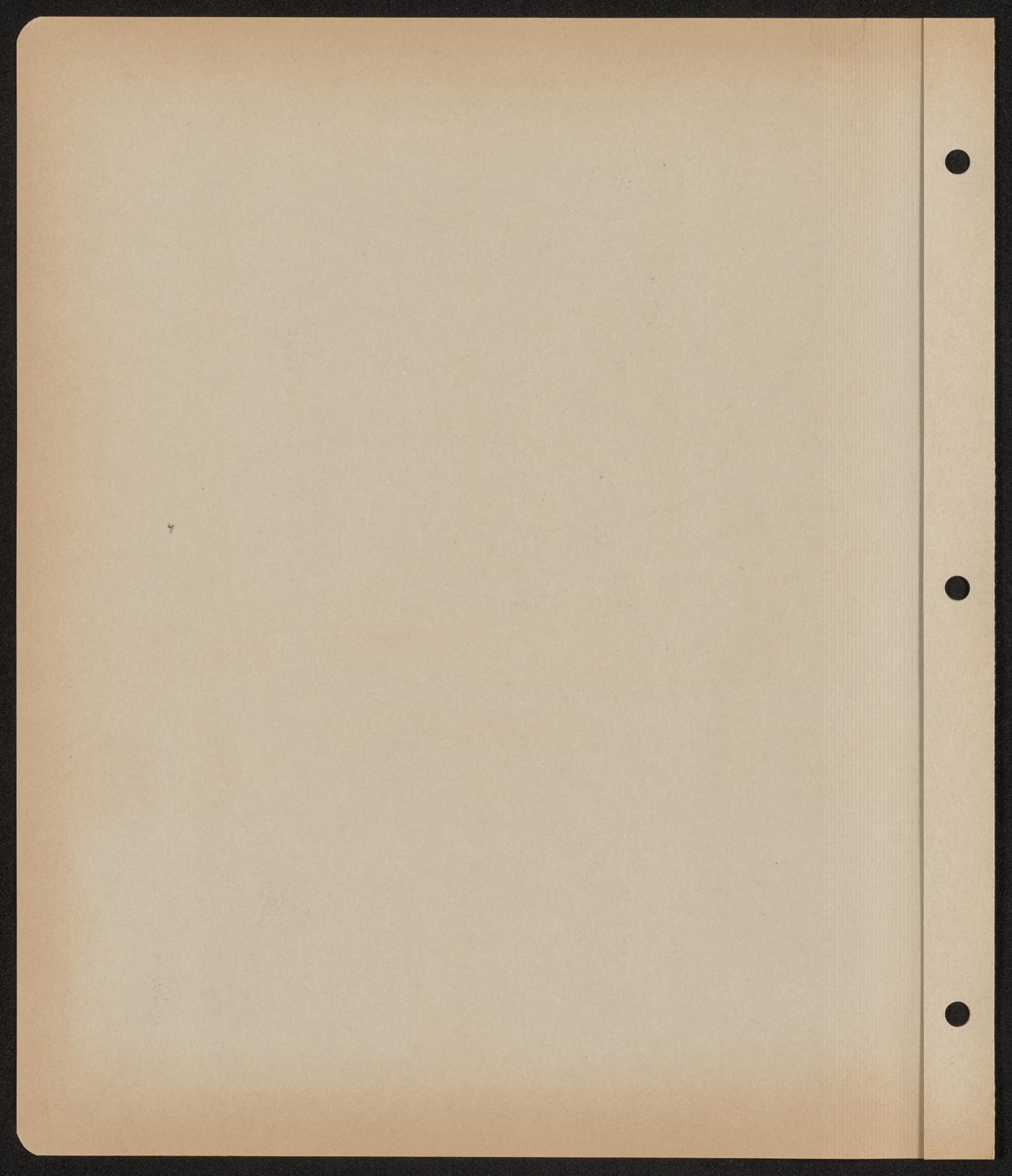
Geographically the species is somewhat circumscribed; it is found principally in the deserts of southeastern California, southern Nevada and northern Lower California. Within those limits it was formerly one of the most numerous of our native cacti, especially in the Whitewater region of the Coachella desert, California; however, during the two decades just past its numbers have been cruelly depleted. Until recent years no check was placed on commercial collectors who bore the plants away in huge truckload quantities. Candy manufacturers also flocked to the desert in devastating hordes and carried away thousands of beautiful specimens, though the result of their raids was a decidedly inferior confection called cactus candy. Oil prospectors, subdividers and desert resort promoters have all done their share toward destruction of the species, which bids fair to become extinct in the not distant future.

IN HIS LATER YEARS, ERNEST ROST BECAME EDITOR OF THE DESERT PLANT LIFE MAGAZINE. THIS IS ONE OF THE MANY ARTICLES HE WROTE FOR THE MAGAZINE.





ERNEST AND ETTA ROST ARE SHOWN HERE WITH THE OTHER BOARD MEMBERS FROM THE DESERT PLANT LIFE MAGAZINE.



Individual specimens of Ferocactus acanthodes show little variation in form and growth habits; but in color and shape of spines they exhibit marked differences. The young plants are globular, becoming cylindric in age; ribs numerous, acute, sometimes deeply tuberculated; areoles large, almost confluent, brown-felted when young; radial spines weak, bristle-like or acicular, sometimes spreading, usually pungent; central spines rather slender, somewhat flattened, annulate, twisted and crooked. Britton and Rose make the surprising assertion that the central spines are "more or less curved, but never hooked at the tip"; a statement with which this writer disagrees, as it is unquestionably based on inaccurate reports, paucity of specimens examined, or over-hasty observation. True, not every central spine on every plant is hooked, but it is difficult indeed to find a specimen without a number of acutely hooked central spines. It may be added that inaccuracies in The Cactaceae are so few that when one is discovered it is the exception that proves the rule. Shortly before his death, in a personal letter to the writer, Doctor Rose stressed the desirability and importance of further field research among Ferocactus acanthodes, not to establish more species (to which Doctor Rose was greatly averse) but to obtain more detailed, reliable descriptions of the remarkable variability of the plants growing in close juxtaposition which obviously belong to this species.

Spine colors vary greatly, not only on different plants, but frequently a single plant exhibits a number of brilliant hues, ranging from pale yellow to deep red. Clusters often show a large central plant with white spines, surrounded at its base with small offshoots covered with rose-pink spines. The specimen illustrated bore only white spines, somewhat dingy at the base but dazzlingly white at the apex. Its crown of glistening white spines is emphasized by contrast with the improvised background of a dark-colored hat, held in place by Miles E. Rost, who also served to show the comparative girth of the plant.

When permitted to blossom, the flowers of Ferocactus acanthodes are large, yellow to orange, sometimes splotched with purple-brown; stamens numerous, yellow; style green-yellow, stigma lobes about 14, yellow. Normally, a mature plant shows a complete circle of flowers around its crown; but campers and prospectors long ago discovered that the imbricated flower-buds, shortly before full grown, may be gathered and cooked like asparagus tips and are quite as agreeably edible; hence the number of seed-bearing fruits has been much reduced. The fruit is inedible, oblong, dry, about 3 cm. long, crowned by the persistent, scaly perianth; and dehisces by a basal pore; the seeds are black, 3.5 mm. long, pitted.

OVERFLOW TO DEAD SEA

The Sea of Galilee, a body of fresh water fifteen miles long and seven miles wide, is 700 feet below the level of the sea. The Jordan carries its overflow to the Dead Sea, a body of salt water 1300 feet below sea level, and from which there is no overflow. The distance between the two seas is about 200 miles.

146

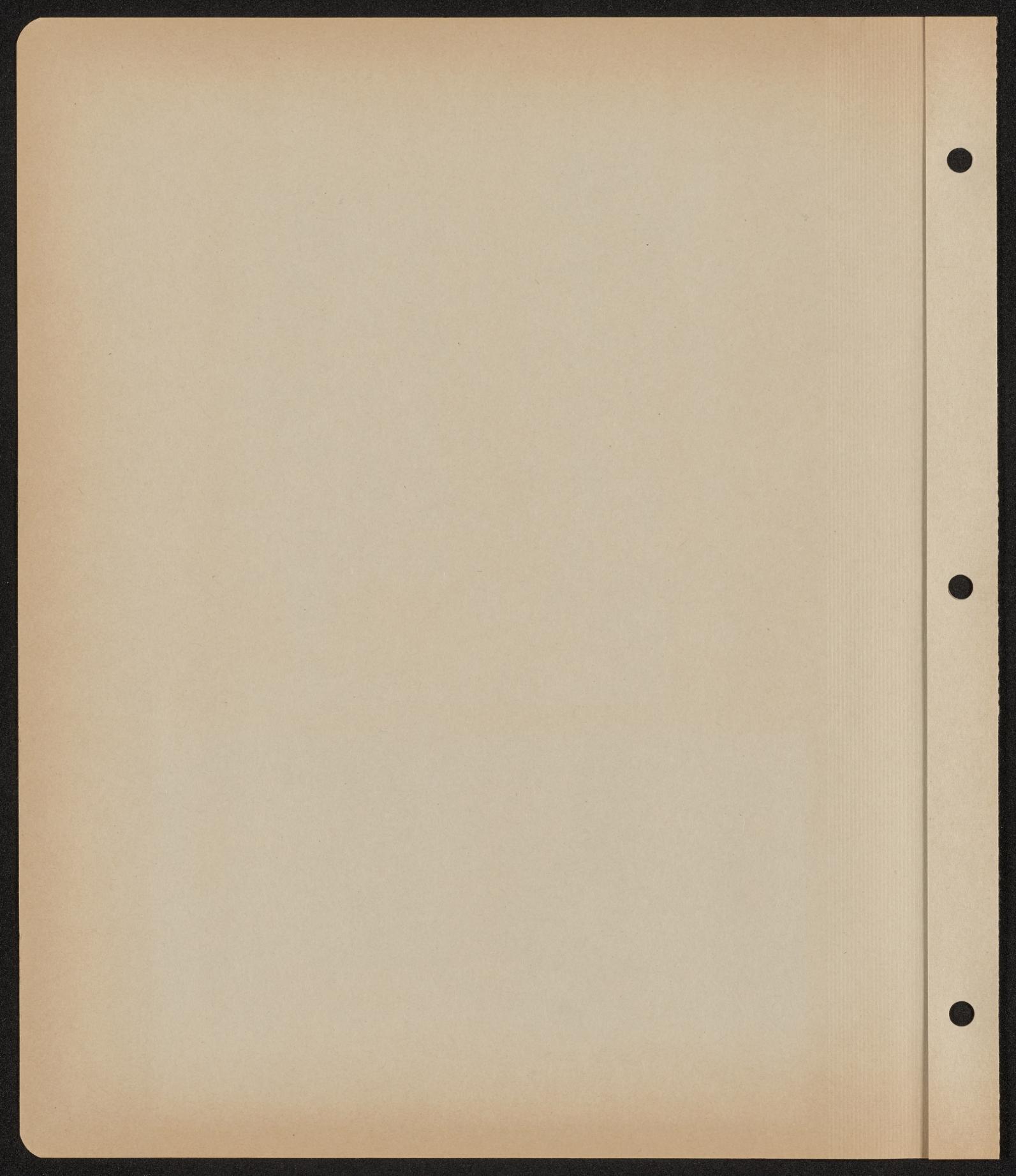
DESERT PLANT LIFE

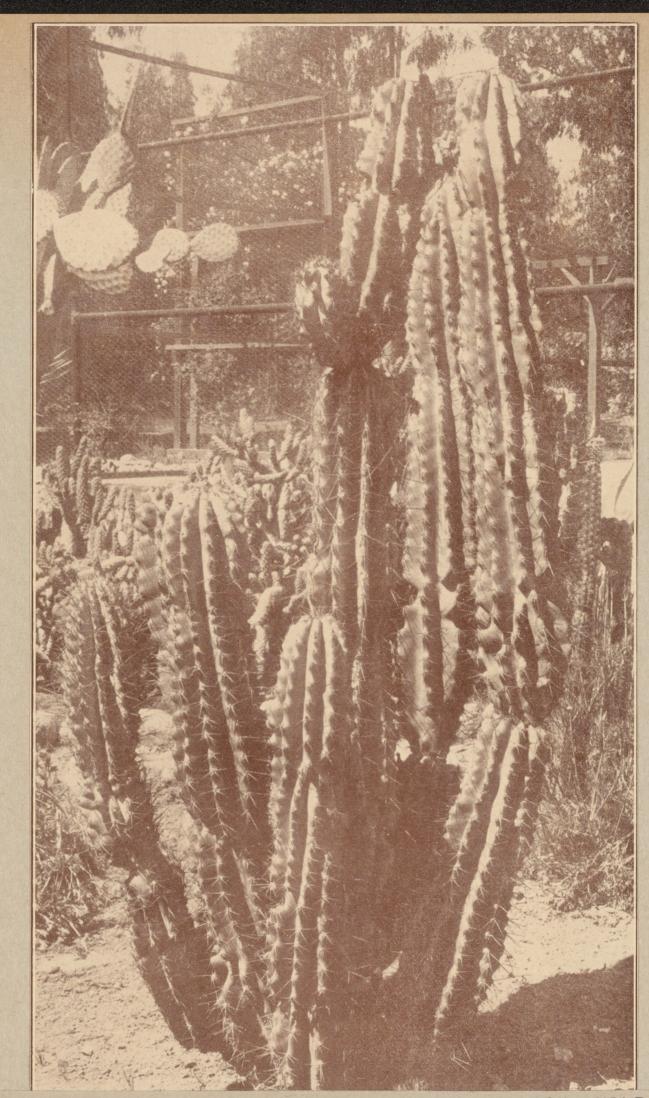
IN HIS LATER YEARS, ERNEST ROST BECAME EDITOR OF THE DESERT PLANT LIFE MAGAZINE. THIS IS ONE OF THE MANY ARTICLES HE WROTE FOR THE MAGAZINE.





ERNEST AND ETTA ROST ARE SHOWN HERE WITH THE OTHER BOARD MEMBERS FROM THE DESERT PLANT LIFE MAGAZINE.





ERNEST C. ROST NAMED THIS CACTUS AFTER HIS SON, MILES ROST.

Cereus Milesimus

E. C. Ros'T Alhambra, California

Cereus milesimus (Rost). 1921.

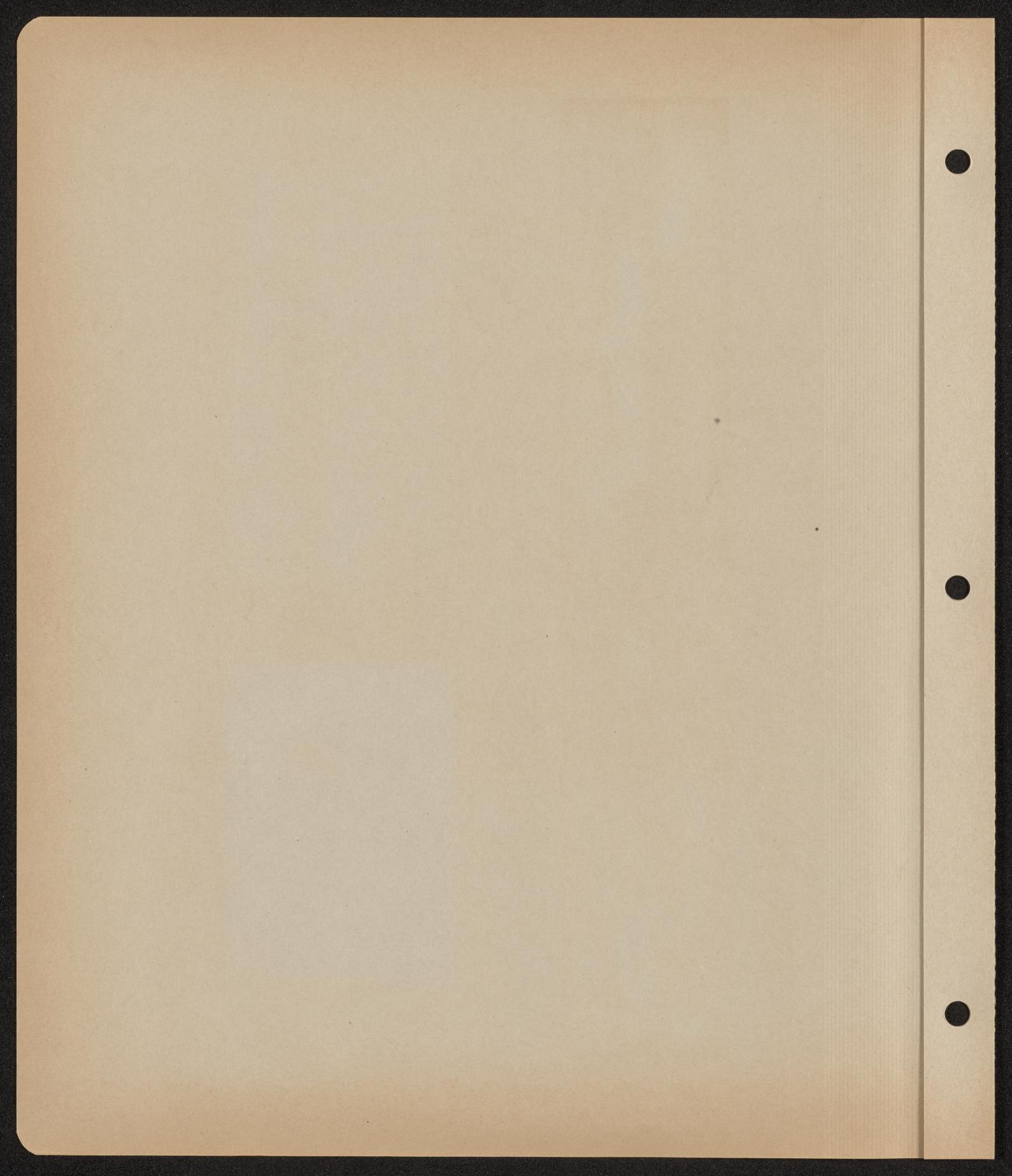
An attractive cereus which has been neglected or overlooked in descriptive articles and other publications is the above-named species, described and recorded by the writer in 1921. Indigenous in Brazil, it attains considerably greater size in its native haunts than it does under cultivation. Tall and tree-like, it has a short, definite trunk and many branches which early become upright. The tendency of some species of cereus to form more numerous ribs as the plant develops is markedly noticeable in this species. Five or six-ribbed when young, the number quickly increases to 10, 11 or even 12 ribs, with undulate margins, and strongly marked grooves slanting upward from the areoles to the bases of the ribs, which are rather high and thin—especially in a dry season. The new growth is bright green, becoming darker and slightly glaucus in age. In some localities the plant shows a tendency to develop a mottled surface. The areoles are small, circular, 5 to 7 mm. in diameter, brown-fetted at first, the felt becoming gray in age; young areoles bearing gray wool which later disappears. The spines are golden-brown turning to gray; radials 5 to 7, widely spreading, the two upper ones longer

and stouter than the lower ones; centrals 1 to 3, porrect, slightly longer than the radials.

A remarkably free bloomer, the nocturnal flower in size, shape and color is similar to the flower of Cereus peruvianus (vera) and that of Cereus peruvianus monstrosus. Including tube and ovary, it is about 24 cm. long and 15 to 17 cm. in diameter at anthesis. The ovary and flower tube bear a few small, triangular bracts, some of them red-tipped at apex. On upper part of tube the bracts lengthen to outer perianth segments with proportionately more color. The outermost perianth segments are deep burnt sienna and madder lake, shading to green at base; those in the next row are lighter in shade. Inner perianth segments are oblong-lanceolate, white, sometimes tinged with old-rose. Stamens numerous, filaments green filtered through cadmium, shading to moss-green at base, adhering to tube; anthers orange cadm um touched with burnt sienna; pistil slightly exserted beyond stamens; style yellow-green; stigma light cadmium yellow; fruit oblong-ovate, 8 to 10 cm. long, crimson outside, pulp white; seeds about 4 mm. broad, black, rugose.

Type locality: Riberao Prato, Brazil.

Distribution: Brazil.



ERNEST C. ROST, NOTED PAINTER, IS SUMMONED

Local Artist's Father
Passes In Alhambra
After Ten-Day Illness

Word was received here last night of the passing at the family home in Alhambra of Ernest C. Rost, distinguished 73-year-old painter and engraver, and father of Miles E. Rost, pen and ink artist, who has a fined renown with his colored sketches of fish, desert and other scenes.

Mr. Rost, who visited here in August, had been in failing health for the past two years but had continued his art work. He was taken seriously ill ten days ago and an urgent message called his son Miles to his bedside early yesterday just before the end came.

VARIED, NOTED CAREER

Death wrote "finus" to a varied and noted career which started first under the direction of his father, Christian Rost, in Washington, D. C. The latter was an engraver for many years, specializing in bank notes and postage stamps. His son, Ernest, followed in his footsteps, as did the grandson, Miles, whose pen and ink work has stirred a great deal of interest in both scientific as well as the artistic circles.

Mr. Rost first dabbled in portraiture and later turned to copper etching. He was credited at one time with the greatest turnout on record with the patent office in Washington, D. C., where he made his home for many years.

WAS WAR CORRESPONDENT
He served as a correspondent
and photographer in the SpanishContinued on Page 3

American was and in outer call paigns, later travelling extensive ly in South America on expeditions, being accompanied by his son Miles. He found time in between his many activities for several years in Europe, going first to Barbizen, France, the home of Millets and Rousseau, to study the old masters and later showing some of his paintings in Paris. Of later years he had concentrated on landscapes, many of them of large dimensions. One of his huge canvasses had not been quite finished when he recently had to take to his bed.

Mr. Rost, who was a member of the national academy, was born in the state of New York and spent many years in Washington between his travels. He came to California 21 years ago.

Besides the widow, Mrs. Etta Rost and the son who lives in Oceanside, he is survived by a sister, Mrs. Howard Cooper, of Carlsbad.





